

SQUARE DANCING

NOVEMBER, 1970

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IS



official magazine The *Sits in Order* AMERICAN SQUARE DANCE SOCIETY

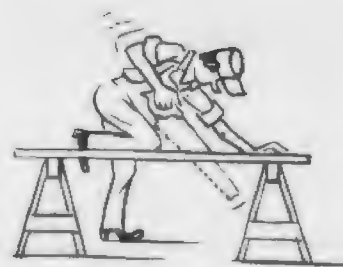


Who among us is not challenged when we hear the word "improvement"? For who among us — dancer, caller, teacher, club or association officer — could not benefit by improving? Improvement is taking what we have and endeavoring to make it better. Improvement is Progress. Sometimes Progress is confused with the word "change," but change itself is not necessarily improvement.

Aren't we all looking for improved methods of getting things accomplished? Take your club for example. Could it stand improvement? More dancers perhaps? A better place to dance? A source of obtaining new members? And YOU — as a dancer — are you as fine a dancer as you'd like to be? Or is there room for improvement? And those of you who call and teach — are you satisfied with the job you're doing? Or perhaps you, too, recognize a need for improvement.

How purposeless it would be for us to mention all of this if we at *Sets in Order* didn't recognize the fact that we too must show improvement. Actually, all of the subjects we've mentioned thus far tend to involve us and *SQUARE DANCING* magazine and The *Sets in Order* American Square Dance Society.

Our first changes, which we sincerely hoped would turn into improvements, started several years ago with the formation of the Gold Ribbon Committee. Following eighteen months of study, the Gold Ribbon Report was issued, and with it a constructive list of suggested improvements. These became our guide lines. Next came the change-over for *Sets in Order* from a monthly magazine to The *Sets in Order* American Square Dance Society. During the past eleven months 20,000 square dance families have joined us as charter members.



We started out at full gallop with far more projects in mind than we could ever hope to accomplish in a single year, but as you will see as you read through this anniversary issue, we've been able to chalk off quite a few. Some projects we started on slowly, feeling our way as we went along, knowing that we might not accomplish them all for perhaps another year or so. One or two of the projects we

dropped — at least for the time being. But what did get accomplished added up to a step in the right direction. If we seemed ambitious a year ago, wait until you see our plans for 1971! We need an office staff three times the size of our present one. We need more hours in the day and more days in the week.

And, as we start out on our next phase we remind you of a statement we made just a year ago: "The Sets in Order American Square Dance Society will augment what existing groups are now doing successfully. It will in no way replace your area square dance association, your callers association, or any other group now in existence. Its aim through its various projects is to bring these groups into closer contact with each other and to generate ideas for more meaningful operation. It pledges its support to every group that has proved to be beneficial to the best interests of American Square Dancing."

And that's our continuing pledge today. Enjoy this, our 22nd birthday edition. Don't be alarmed if we get up on our soap box every once in a while. Do keep writing. This past year we've received and answered more mail than ever before. We welcome the opportunity to help you personally when we can and we're doubly pleased at these monthly visits to your home during the coming year.

Fondest regards,

Bob

Bob Osgood, editor



SQUARE DANCING

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PLEASE NOTE: Allow at least six weeks' notice on changes of address and be sure to give the old address as well as the new one.

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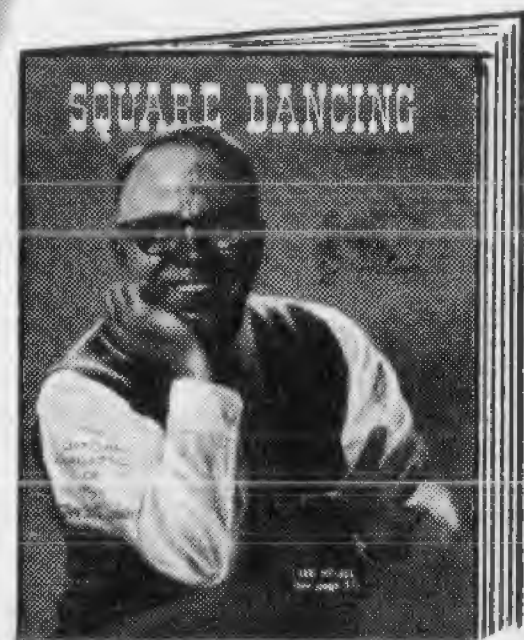
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There have been

1948

1970



some changes made

featuring

SQUARE DANCE FASHIONS over the years



THE COUPLE SEATED IN THE BLEACHERS at the State Round-up was obviously thrilled at the dancing going on before them. Apparently a couple well along in years, they were watching their first "modern" square dancing. "We used to square dance on Saturday nights back home when we were kids, but it was nothing like this!"

"One of the nicest things about your square dancing today," the lady said with a twinkle, "is the pretty clothes you folks wear. We used to wear our party clothes if we wanted to

look real nice or the girls would just wear their gingham and the men folk a clean pair of work pants or jeans. But what you folks have done with your fancy clothes is really something."

It's an obvious fact. Dressing for square dancing has become a *big thing*. While today's square dance Miss or Mrs. still makes approximately 75% of the square dances dresses she wears, the dozen or so well known square dance dress manufacturers plus unknown hundreds of dress makers have managed to keep

New look in "maxi" square dance dresses? No, just typical costumes of twenty years ago. Note the Levis (folded cuff and all) on the men. Long skirts encouraged the ladies to "work" the skirts as they danced, a practice missing from much of today's dancing.





Some of Today's dancers portray the style and costume of "grandma's" day

busy supplying the latest gowns, ranging in price from \$18.00 to \$85.00.

Pioneers in today's contemporary square dancing, remembering back to the beginning of the "boom" in the late forties, will recall their first attempts at square dance costuming. Patterned along period lines, most early frocks were considerably less than functional. Some of the early styles only an inch from the floor lacked fullness, but more than made up for it in yards and yards of heavy materials.

Exhibitions Helped

The era of exhibition dancing in the late forties and early fifties did much to bring about the designing of functional costumes that allowed the ladies to "work their skirts"

in a *star* or *sashay* figure. As hem-lengths raised, petticoats were added to the picture and eventually the cottons gave way to synthetic fabrics, cutting down the hours of ironing time milady spent before each dancing evening.

All this time the male members of the dancing set were seeing changes in their costume, from blue jeans with the cuffs turned up three or four inches to the trimmer lines of western pants (copied obviously from Hollywood movies). Men's western wear included, for a time, heavy embroidered gabardine shirts (with fringe, yet). These eventually gave way to colorful patterned shirts, sometimes made of the same material as the lady's dress. The trend in men's fashions in recent years has

Fashion Feature models show off some contemporary square dance dresses



While skirt lengths have changed in recent years, current costumes emphasize comfort



almost returned to *dulls-ville*, with plain white shirts, dark ties and trousers and boot shoes. But evidences at big gatherings would indicate that some men still hold out for the brighter colors, taking advantage of some of the drip-dry fabrics that prove so practical.

Outside Influence

How much do current street wear styles influence square dance trends? Evidence in some areas of mini skirts on the dance floor would seem to indicate that we might expect to see a return to midis or even maxis (heaven forbid). But whatever the trend, square dancers have come to respect the square dance costume as an outward expression of the activity they enjoy and support. They realize that many non-dancers who will never see a

square dance often meet our costumed square dancers in restaurants and public places and draw their opinion of the activity from what they see.

As one man put it recently, "Until we dress in our square dance finery for an evening of fun we're just like any other member of the John Q. Public. But then, when we have a chance to change out of the ordinary costumes of our daytime environment into the eye-catching fashions of our hobby, something magic seems to happen. Our always-lovely ladies become *beautiful* and the men (so my wife tells me) look downright dashing!"

Our costume tells much of what this activity is all about. May it continue to identify us and it as something *very special*!





The Sets in Order AMERICAN SQUARE DANCE SOCIETY

WRAP-UP MEMBERSHIP YEAR 1970

Along with the publication of several texts (see page 34), the inauguration of the SIOASDS Caller Scholarship program, the successful coordination of Square Dance Week and several other projects, perhaps the single most significant accomplishment came with the "new look" for SQUARE DANCING Magazine (Sets in Order).

The use of Modules to designate sections of special interest to DANCERS, CALLERS and ROUND DANCERS emphasized the policy of "something for everyone". While Frank Grundeen's back page cartoon and the new "Square Dance Diary" tend to take a light view of the activity as a whole, the section, A

Guide to Better Dancing and Considerate Squares, puts the emphasis on Dance Improvement. At the same time "Take a Good Look" analyzes, from the dancer's standpoint, some of the newer movements that might contain trouble spots.

The round dancers have come in for a special series of helpful articles written by some of the foremost leaders in the field, while the callers during 1970 received the first six chapters in a brand new Callers Text Book.

From the Hall of Fame Callers Gallery on each cover to the last minute HOT LINE news in each issue, your SQUARE DANCING staff has attempted to bring you the "complete" square dance magazine. But more than simply receiving a monthly publication, during 1970 Charter Members of The Sets in Order American Square Dance Society have played an active role in the many dedicated projects of the Society. All in all, it's been a great year and a fine beginning.

SIOASDS LOOKS AT 1971

Many projects introduced over the past year will be continued during the coming twelve months. New Handbooks, bound right into coming issues, are included in the planning. The Caller's Text will bring you chapters written by some of the outstanding leaders in the field today, covering subjects of great value to all callers, old and new. A Promotional Program for the activity will be outlined and there will be regular reports covering every phase of the contemporary square dance/round dance scene.

Membership in SIOASDS will continue to provide many advantages, not the least of which is the receipt every month of the Society's official publication. It is hoped that this coming year time will allow more "members only" special meetings and training sessions. Research continues on other membership advantages. Of course, with your mem-

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Membership Card

This card establishes your continued interest in square dancing and relates you to the many worthwhile projects of The Sets in Order American Square Dance Society.



bership comes your membership card, the Society emblem for your car windshield and your 1971 Premium Certificate (see page 20).

NOTICE TO ALL MEMBERS — 1971 MEMBERSHIP DRIVE

Your 1971 membership packet has been mailed to you automatically if your dues have been paid through December 1971 (1271). All those whose memberships expire with the December 1970 issue (1270) will be receiving your dues' notice this month. Those of you with memberships expiring during the coming eleven months will receive your renewal notices in plenty of time to assure you of uninterrupted service.

MUSEUM AND HALL OF FAME

For the first time this year SIOASDS has had display space available for at least some of the hundreds of bits of historical memorabilia which for years have lodged in files hidden from the public.

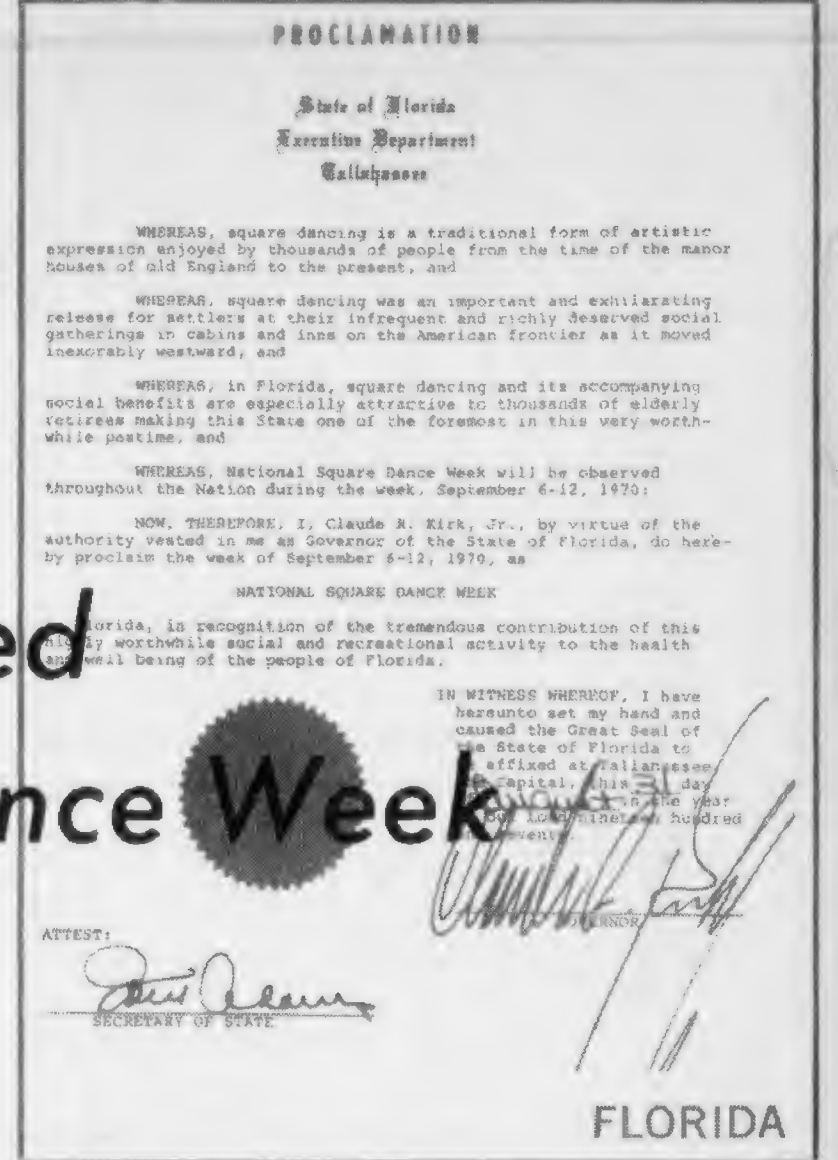
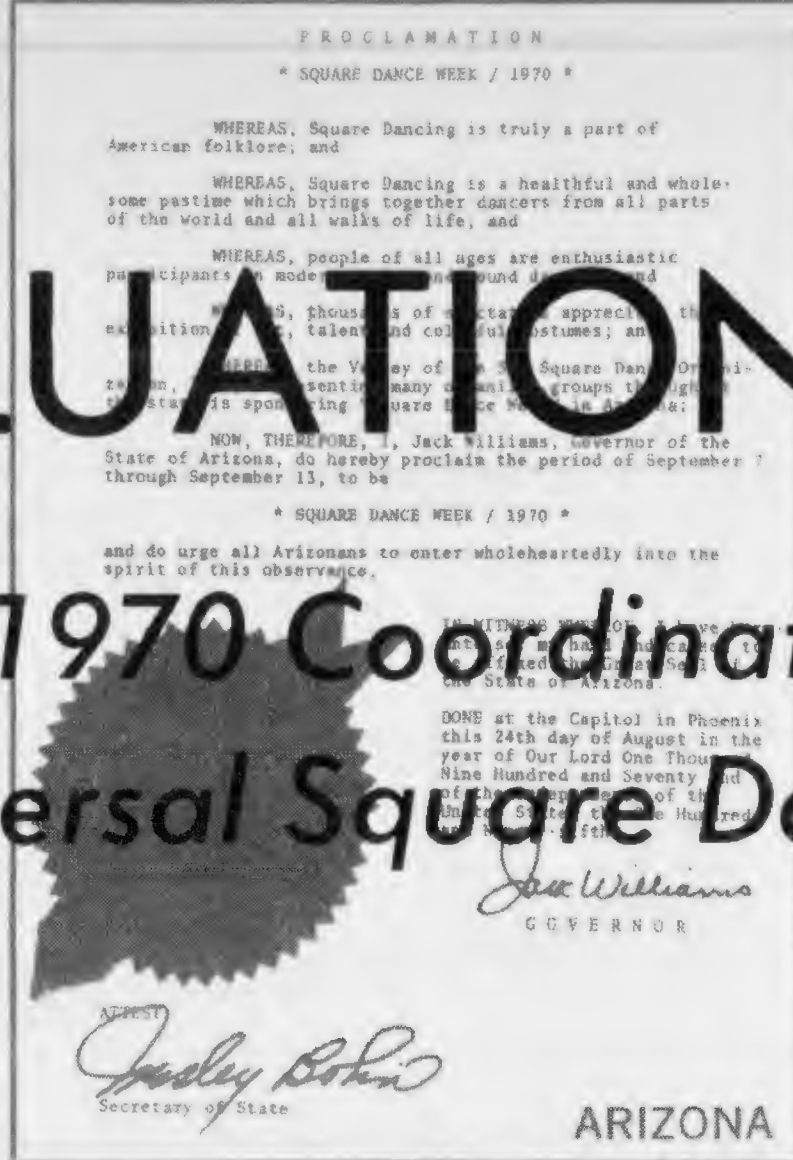
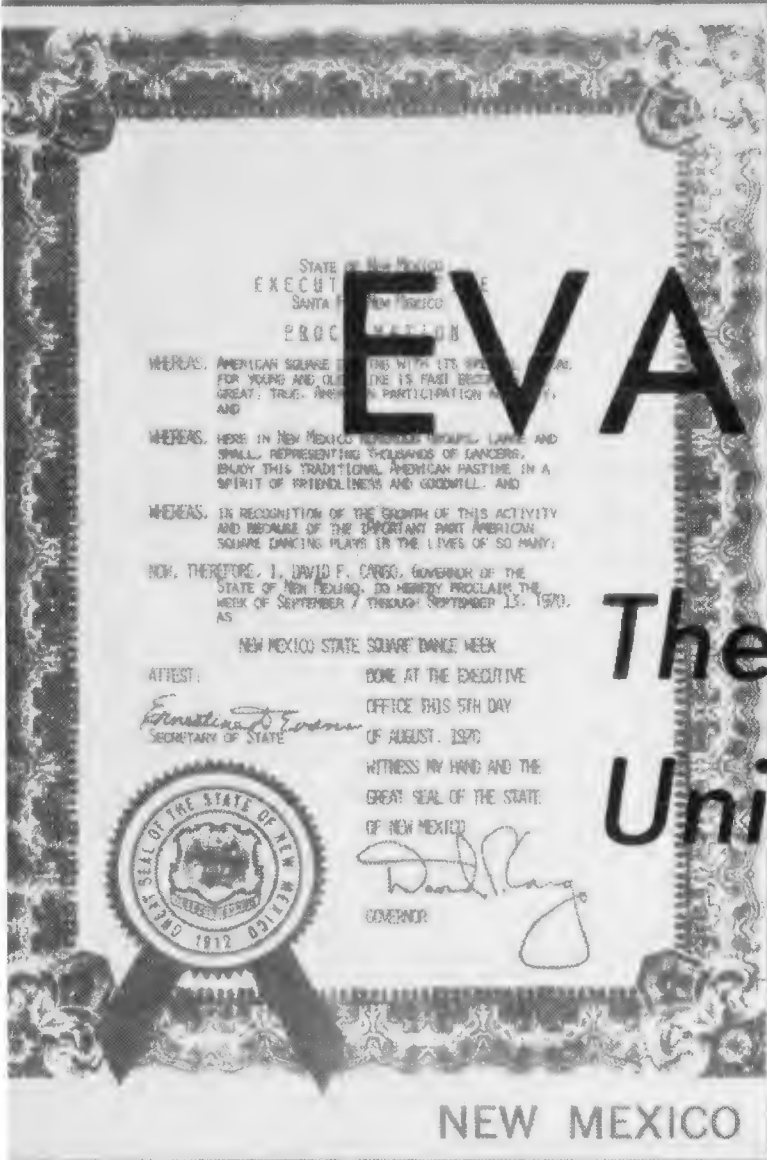
Included are interesting photographs of many of the world's most outstanding square dance events, including selections from all of the past national square dance conventions, the Diamond Jubilee, square dances in Japan, Germany and various areas of the world, and many amazing collections graphically showing the change in square dance costuming over the years.

Books that have filled our library and records from the nearly complete record files have been part of the changing museum displays during the past year.

A book of square dancing written entirely in Braille, a collection of calls in a small notebook scribbled by an unknown caller more than a hundred years ago, programs of memorable dances and examples of some of the latest in recordings and books — all are on display.

A bust of Dr. Lloyd "Pappy" Shaw by Jean Knapp and a collection of original oil portraits by Gene Anthony make up the American Square Dance Hall of Fame. Displayed along the walls of our hall are portraits of many outstanding individuals whose contributions to the activity are well known to all square dancers.

This past year there have been many additions to the Hall of Fame and the archives have been increased with the receipt of several collections of tapes including the voices of Ed Durlacher, Benjamin Lovett, Ralph Piper, Ralph Page, and others who figured so prominently in the early years of contemporary square dancing. The amount of work to be done in getting the libraries and files in shape presents a greater load than our present staff is able to handle; however, slowly but surely the task is being accomplished.



LIKE AN EXPERIMENT OF ANY TYPE, the first coordinated "Official Square Dance Week" project pointed the way to possible ideas and improvements in the future. The fact remains, however, that this initial coordinated attempt was extremely successful.

With additional areas still to be heard from, the tally stands at 29 states and 2 Canadian provinces taking part in the observance. The "roll call" (opposite) shows the wide-spread

area the 1970 campaign enjoyed.

What Was Accomplished

Official sanction of Square Dance Week in any area simply means that citizens residing in that state or community become aware through news releases of the vast scope of this great activity. The official participation by governors, mayors and other officials has obviously focused the attention of more non-dancers on American Square Dancing than

Governors from East to West lend official endorsements to Square Dance Week. (left) Dick Miller, president of the Rhode Island Federation of Square and Round Dance Clubs looks on as Governor Licht presents Proclamation to Jill and Bill Caldarone. Bill is president of the Narragansett Callers Association. While (at right) Governor Jack Williams of Arizona signs a Proclamation as Paul Worsham, president of the Valley of the Sun Square Dance Organization, Inc., witnesses the ceremony.



STATE OF ALABAMA
PROCLAMATION
BY THE GOVERNOR

WHEREAS, during the week of September 7-13, 1970, members of all the Square Dance Associations, Federations, and Councils in the State of Alabama celebrate "Square Dance Week" along with many other states; and

WHEREAS, the "Square Dance" first historically associated with our people and recorded in history since 1651, has consistently been the one dance traditionally used by our people throughout our entire existence and is a dignified and enjoyable expression of folk dancing and is American in character; and

WHEREAS, the objectives are for the pleasure and recreation of all square dance members and visitors in and out of the state and to promote and further interest in, and to stimulate the growth of Western Style Square, Round and Folk Dancing in the State of Alabama; and

WHEREAS, believing that square dancing is a force for good in our community and is a means of providing wonderful fellowship and stimulating recreation, members of all the Square Dance Associations, Federations, and Councils in the State of Alabama endeavor to increase the number of dances and dancers. They believe, simply, the more square dancers, the more fun for all;

NOW, THEREFORE, I, Albert P. Brewer, Governor of the State of Alabama, do hereby proclaim the week of September 7-13, 1970, as

ALABAMA SQUARE DANCE WEEK

and hope that all the citizens of the State of Alabama will take advantage of the hard work these Associations, Federations, and Councils do to promote this great American form of recreation that makes life more enjoyable.



IN WITNESS WHEREOF, I have hereunto set my hand and caused the Great Seal of the State of Alabama to be affixed, by the Secretary of State at the Capitol in the City of Montgomery on this 26th day of August, 1970.

Albert P. Brewer
GOVERNOR

ATTEST:

James H. Smith
SECRETARY OF STATE

ALABAMA

State of Colorado
EXECUTIVE CHAMBERS
DENVER
EXECUTIVE ORDER
PROCLAMATION
LEARN TO SQUARE DANCE WEEK
September 7 - 13, 1970

WHEREAS, Square Dancing is an integral part of Western folklore; and

WHEREAS, the Square Dance emphasized the pioneer spirit of cooperation and teamwork; and

WHEREAS, Recreation Departments, School Districts and Colleges are now offering excellent Square Dance instruction; and

WHEREAS, Square Dancing is rapidly becoming one of America's most recreational outlets; and

WHEREAS, Colorado is anxious to be designated as Host State in the National Square Dance Convention in 1973;

NOW, THEREFORE, I, John A. Love, Governor of the State of Colorado, do hereby proclaim the week of September 7 through September 13, 1970, as

LEARN TO SQUARE DANCE WEEK

in Colorado, and urge all our citizens to actively perpetuate this healthful pioneer activity.



GIVEN under my hand and the Executive Seal of the State of Colorado, this Twelfth Day of June, A.D., 1970.

John A. Love
John A. Love
Governor

COLORADO



STATE OF SOUTH CAROLINA
Office of The Governor
Columbia 29211

STATEMENT

FROM THE OFFICE OF

GOVERNOR ROBERT E. MCNAIR

In response to a request from

South Carolina Square Dance Federation

I am pleased to call attention of the citizens of South Carolina to

Square Dance Week

American Square Dancing, with its very special appeal for young and old alike, is fast becoming the great and true American participation activity. Here, in South Carolina, more than 27 organizations represent over 2,000 American square dancers that enjoy this traditional American pastime in a spirit of friendliness and good will. In addition, unknown thousands of school-age children in this state enjoy square dancing as, not only a great American pastime, but as a recreation that is second-to-none.

The week of September 7-13, 1970 has been designated as

SQUARE DANCE WEEK

and I commend the observance as being a worthwhile endeavor.

Columbia, South Carolina
September 1, 1970.

REM:SRC

Robert E. McNair
Robert E. McNair
Governor

SOUTH CAROLINA

ever in the past.

Taking full advantage of this opportunity to display American Square Dancing, a great majority of the regions did more than simply

AREA TALLIES

Here is the rundown of participating states in the '70 coordinated program (as received to date by SIOASDS).

Alabama	New Jersey
Alaska	New Mexico
Arizona	New York
California	North Carolina
Colorado	Ohio
Connecticut	Pennsylvania
Florida	Rhode Island
Georgia	South Carolina
Illinois	Tennessee
Kansas	Utah
Louisiana	Virginia
Maryland	Washington
Montana	Wisconsin
Nebraska	Wyoming
Nevada	

In addition, mayors of 15 cities ranging from Anchorage, Alaska to Pensacola, Florida, Plattsburgh, New York and areas in between, issued proclamations. Two Canadian provinces, Alberta and British Columbia, also participated.

achieve an official proclamation. In some areas an entire week of programming brought every phase of this activity into focus. Clubs in the areas held open house for all interested visitors. One area in particular made a point of personally seeing to it that members of the local school board, pastors from various churches and leaders of various civic and service groups were given a personalized tour of local square dance clubs so that they could see first hand what the contemporary form of this activity was all about.

Many areas held public displays of square dancing with exhibitions in department store windows in shopping centers and on local television. One group even managed live presentations on the stage of a local theatre during intermissions. Another group moved its regular square dance jamboree to an outside shopping mall where it could be viewed by interested onlookers.

Sampling Effective

The one-night-stand approach gave many non-dancers their first taste of contemporary square dancing. In one area the callers' association "volunteered" its members during the week to call without charge for any church socials or other similar types of one-night-stands. In all of these instances an attempt was made to encourage non-dancers to sign up for beginner classes.

With beginner classes starting in many areas the third and fourth weeks in Septem-

ber, no accurate accounting has yet been made of the actual recruiting success of this particular coordinated drive. However, it can be assumed that classes in some areas did benefit, and the harvest of new dancers early next year should show the results.

Needed For The Future

The overwhelming success of this first coordinated attempt with its excellent independent advantages, gearing each area to its own particular needs, would indicate a repetition in 1971 and the possibility of this coordinated

program on a yearly basis.

With this in mind, more suggestions for programming, more ideas for "follow-ups" in actually bringing newcomers enticed by the program into new classes, seem to be in order.

The timing itself is most important for the success of this program. The purpose is to place Square Dance Week at a time ideally suited to bring newcomers into Fall classes as well as to remind present square dancers that it's time to rejoin clubs and take part in refresher courses. Because of the continuation

REPORTS FROM ALL OVER

A few of the many areas reporting on Square Dance Week observances

New Mexico: Dances scheduled at shopping centers, county fairs, etc. . . . Many clubs started beginner classes during Square Dance Week.

Georgia: Newspaper article by Bob Harrell appeared in The Atlanta Constitution newspaper . . . Exhibitions held at several shopping centers.

Rhode Island: 50 square dance clubs devoted Square Dance Week to introduce non-dancers to the activity . . . Response in recruiting new dancers has been outstanding.

Tennessee: Street dances . . . Posters displayed . . . Radio coverage on two news programs during week.

North Carolina: All city square dance in Charlotte . . . Information sent to radio and T.V. . . . Newspaper articles publicized events.

New York: Block dance held in Plattsburgh . . . Feature story in Utica Observer-Dispatch . . . T.V. news coverage, radio interview and daily radio spots for two weeks in Utica . . . Penn Yan observed Square Dance Week.

Ohio: Radio coverage . . . Style shows on T.V. . . . Very good newspaper coverage in Akron.

South Carolina: Street dances . . . Exhibitions . . . Many favorable comments from non-dancers.

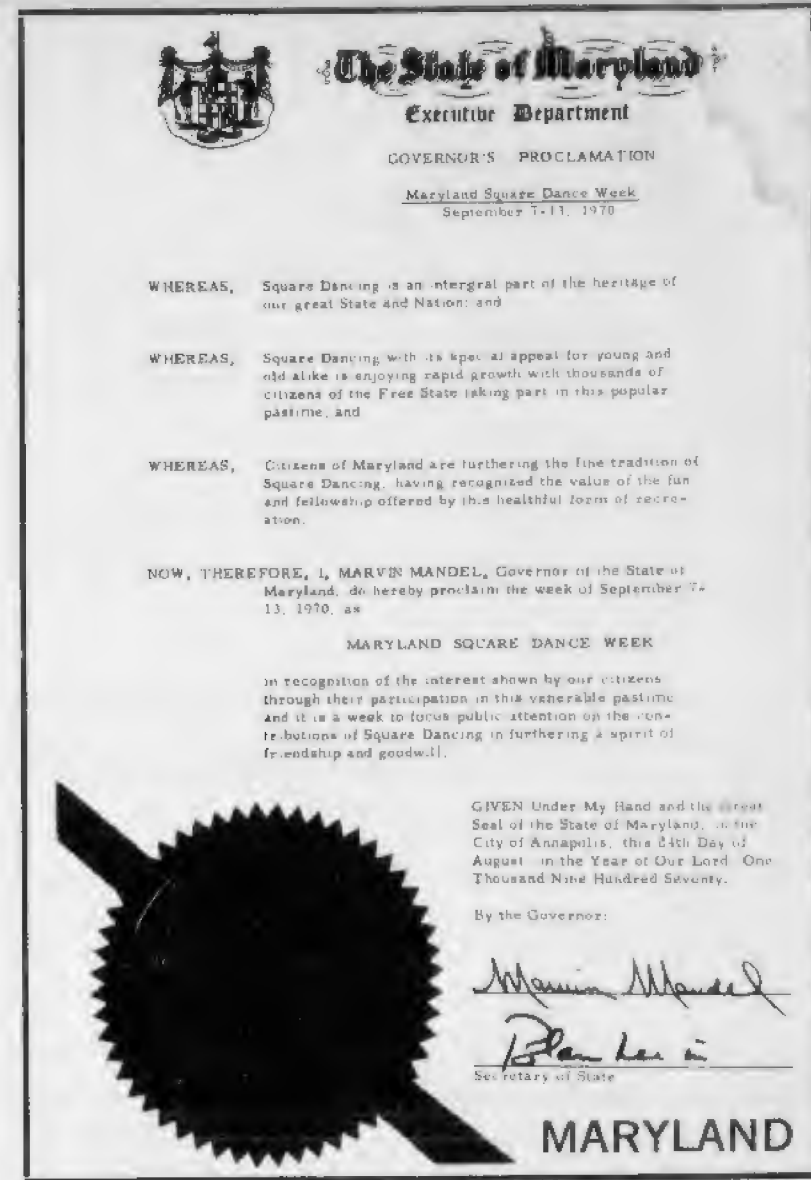
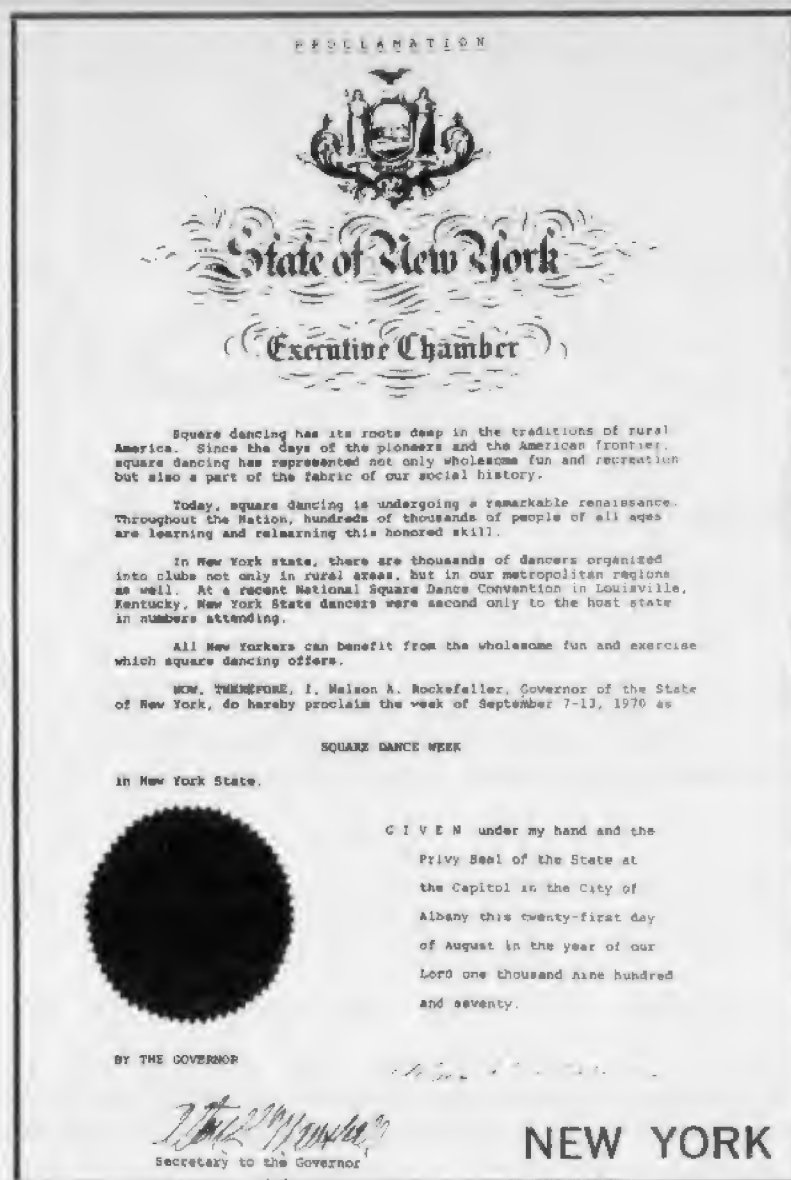
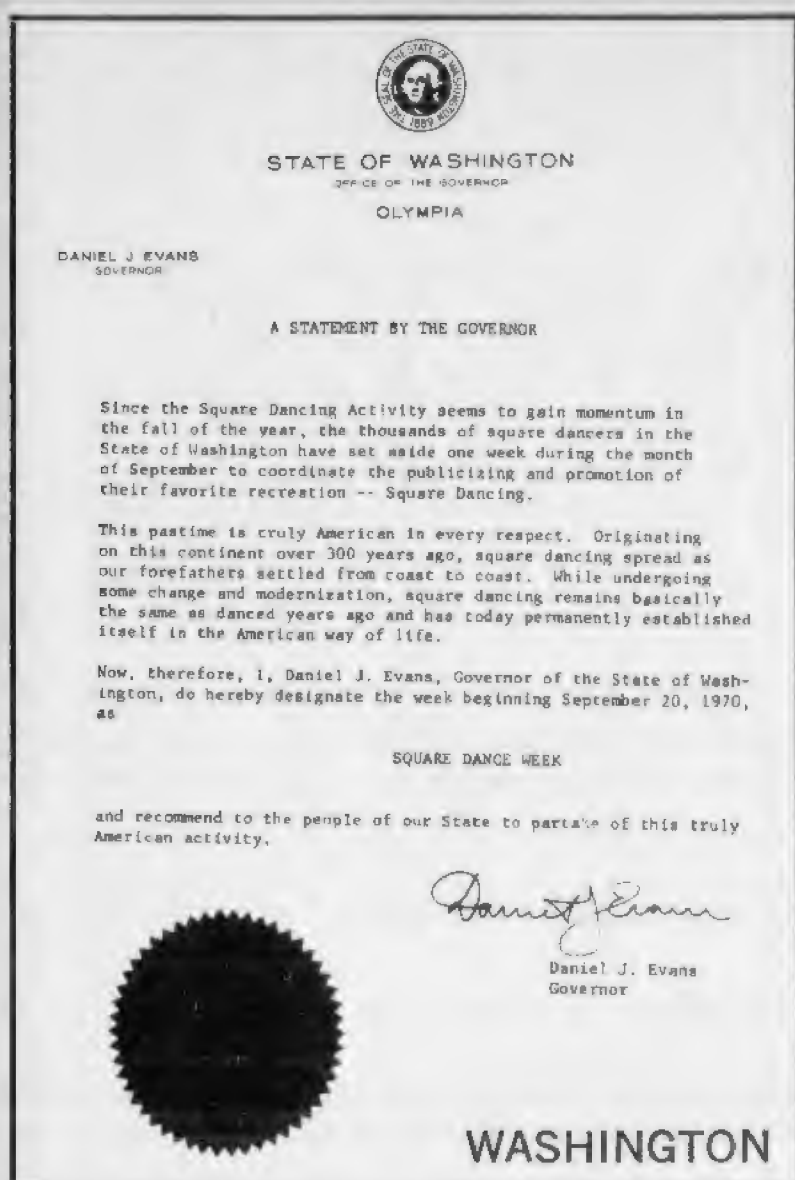
California: Bakersfield, El Cerrito and Yorba Linda among the many areas participating with special events.

Kentucky: Three generations of square dancers from one family present at the announcement and acceptance of proclamation from Mayor of Paducah.

New Jersey: 14 squares in a kick-off dance Labor Day Weekend with calling by RON VIZARD from Nottingham England. Newspaper publicity for the week outstanding!

Saskatchewan, Canada: Special activities included a "refresher dance" and square dance demonstrations in Saskatoon Shopping Mall. Great cooperation from local TV and radio stations with interviews and announcements publicizing the week's events. Central beginners group sponsored by Hub City Square and Round Dance Association set to immediately follow "Square Dance Week."

Illinois: Extensive publicity in area papers. Dances at shopping centers drew good crowds. Plans underway to check new beginners classes in an effort to see how many were influenced by "the week's" activities. The Mayor of Mount Prospect personally took part in the dancing.



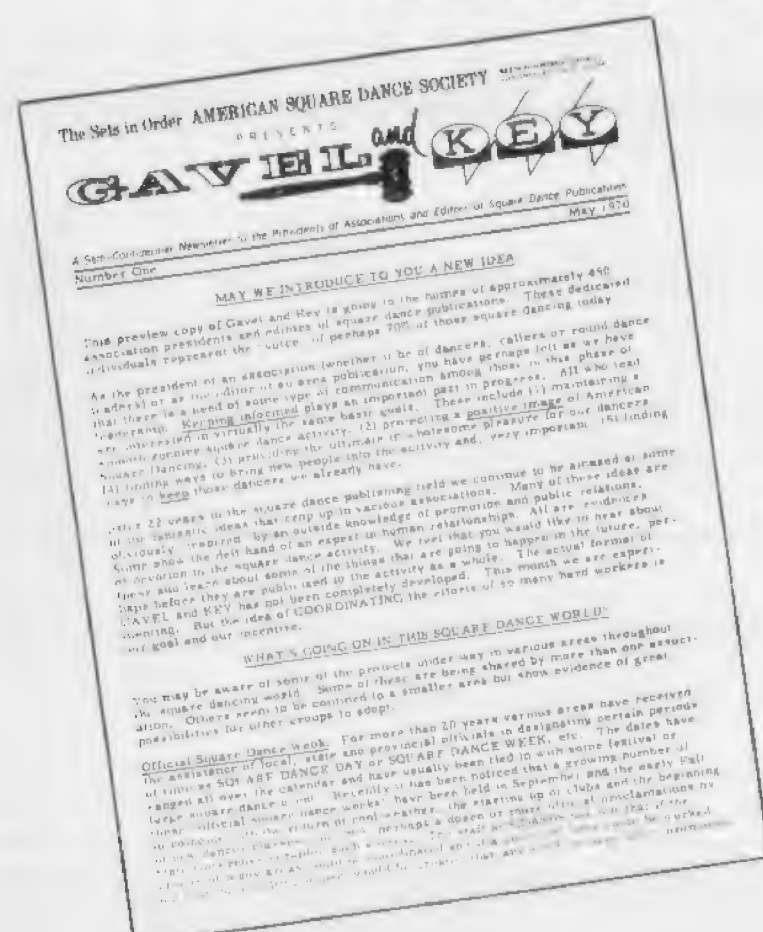
of warm summer-like weather into the early weeks in September, classes in many areas rarely get started until the last weeks in September. For that reason the suggestion has come from many sources of the possibility of moving the dates next year up one week, starting on Monday, September 13th and terminating with Sunday, September 19. These later dates would coincide with the choice made by Canada this year. Whatever dates are selected, obviously the advantage lies in one set of coordinated dates being ob-

served universally.

More To Come

In coming months there will be more stories concerning individual observances during 1971 and suggestions for an even more effective program will be found in these pages. The hard work in helping with this promotion on the part of many area associations undoubtedly paid off in many ways, particularly where the entire dancing population was fully aware of the promotion and able to participate whole heartedly in the observance.

PUBLICATION for Assn. Prexys and Pub. Editors



A special Publication, Gavel and Key, designed for the presidents of associations and editors of area square dance publications was introduced earlier this year. The latest issue is being mailed out at the present time to those currently listed as presidents of associations and those shown in our directory as being editors of area publications.

In the current issue are many "off the record" bits of helpful information concerning the activity, its growth and promotion, plus an in-detail discussion on promotion for 1971. If you are currently either the president of an area association or the editor of a square dance local publication (not club publications please, but those with an area circulation exceeding 600), you should receive your copy no later than November 15th. Please let us know if your copy is not received. This is a Free service of SIOASDS.

Your SIOASDS

Directory Services

for 1971

AN SIOASDS SERVICE that has been a part of Sets in Order for many years is the regular publishing of up-to-date guides and directories. This phase of our activity has expanded greatly in recent years and today, rather than publishing a single directory to cover the many phases of the activity, we split the listings into various categories and run them on a regular schedule throughout the year.

Here is a tentative list of guides for the coming year with deadline dates and information concerning submission of listings to be included. Efforts are continually being made to see that these guides and directories are current and up-to-date. The assistance of individuals and associations in sending in changes as they occur is all-important in maintaining this service.

SQUARE DANCERS GUIDE (February issue) A complete pamphlet removable from the center of your copy lists leaders and dancers contacts from centrally located areas in all 50 states, Canada and 26 foreign countries. Those traveling away from their own area and looking for places to dance are invited to write or call ahead to obtain information (Copy deadline for the 1971 Guide — December 1, 1970)

BIG EVENTS (March issue) The monthly square dance datebook expanded to include those "really big events" for the balance of the year. Areas planning festivals, round-ups and events of this nature are invited to send in the information. (Copy deadline January 1)

SQUARE DANCE VACATIONS (April issue) A "where to go" compilation of a variety of square dance vacation institutes. Check the Guide, make your choice and get your reservations in early. (Copy deadline February 1)

SUMMER DANCES (May issue) The hot months don't necessarily mean a complete "blackout" on square dancing. Some areas have cooked up "special" summer festivities in parks, air-conditioned halls and other suitable locations. Here is your guide to warm weather dances where you'll receive an equally warm welcome. (Copy deadline March 1)

SQUARE DANCING FOR SINGLES (June issue) A guide to clubs organized especially for those dancers who are without partners. (Copy deadline April 1)

AREA PUBLICATIONS (July issue) Communication is the name of the game. This listing includes the name of the publication, the editor, and a contact address. (Copy deadline May 1)

CALLERS AND TEACHERS ASSOCIATIONS (August issue) A guide to square and round dance leaders organizations, including the name and address of the president or chairman of each group. (Copy deadline June 1)

SQUARE DANCERS ASSOCIATIONS (September issue) A continuing attempt is made to keep an up-to-date listing of the presidents of all square dance associations, everywhere. (Copy deadline July 1)

YOUTH IN SQUARE DANCING (October issue) The number of young people in square dancing increases each year. This is a new guide and its purpose is to list the name of each group and its current contact as a means of encouraging the members of this important part of the square dance activity. (Copy deadline August 1)

THE TRAVELING CALLERS LIST (December issue) For many years the Society has published and distributed without charge a list of callers and teachers who travel regularly and who are available for calling assignments away from home. The incorporation of this list as one of the regular guides in **SQUARE DANCING** is a new innovation. To qualify for a listing in this section individuals must have been calling regularly for a period of more than 10 years, travel calling in an area more than 500 miles away from their home on a regular basis for more than 5 years. We invite those callers who meet the above requirements to send all pertinent information to SIOASDS. (Copy deadline October 1)

Because of the very nature of this activity, officers in clubs, editors of publications and square dance contacts change. The only hope of keeping these directories correct and up-to-date is with the help of those organizations and individuals involved. Each individual listing is kept on a card file and as your letter or card is received (marked "directory" addition or "directory" change — being sure to indicate which directory is involved) these alterations are made in the card file.

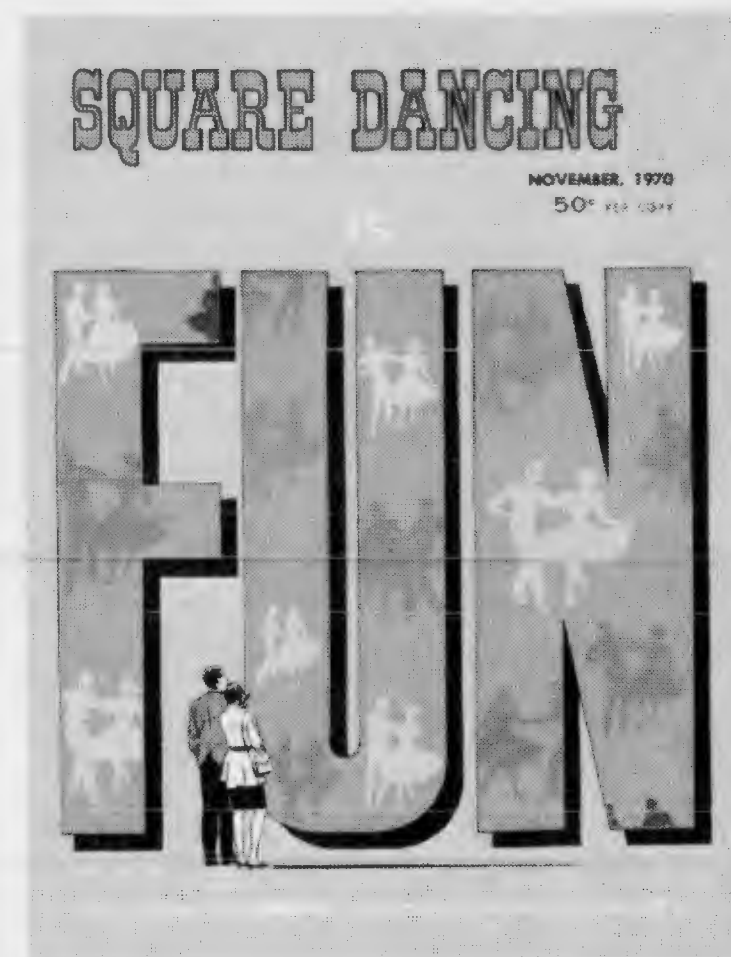
These listings are **FREE OF CHARGE** as a service of The Sets in Order American Square Dance Society, and are provided in hopes that they will be used in the spirit in which they are intended. We try our best to avoid omissions and errors and although some unintentional oversights do occur we appreciate having these brought to our attention so that they may be corrected in future issues.

ON THE COVER

A Promotional Idea for 1971

This month's cover by noted artist Charles Dillinger is in a sense a recruiting poster for the activity. It heralds a new idea in utilizing the talents and ingenuity of young artists in local high schools, colleges and special art centers around the country.

The program which is being presented to association officers everywhere, and which will be described in full in a coming issue of **SQUARE DANCING**, will serve the dual purpose of bringing area square dance activities into prominent local view while interesting young people, particularly high school teenagers, in the program of contemporary square dancing. Watch for further details.





WHERE TO—NOW?

The NATIONAL CONVENTION—an objective look at a 20-year-old institution

WOULD YOU CONSIDER a single event that attracts upwards of 19,000 persons, that represents perhaps a composite expenditure of more than a quarter of a million dollars, as being representative of a *small* hobby? Or would you share the feelings of those who consider that The National Square Dance Convention has become *Big Business*?

In the past we have shown reluctance to write critically of the National. We've felt that the unselfish donations of time and energy by so many have more than justified the inevitable errors in judgment that come with a one-time performance. We have marveled on many occasions that these big events have come off as well as they have and we have been generous, we feel, in "saluting" the jobs well done.

But now the National is nineteen years old. Undoubtedly it has benefited from each of its past conventions. Obviously in many ways it has much more to learn. Let's take a constructive look at the National held in Louisville this past summer. Because it is the most recent it will be the most vivid in the minds of convention-goers. We must start by saying that the success or failure of the Big Event

depends upon each individual's viewpoint. If a dancer has a great time, personally, then the Convention is a success in his eyes. If, on the other hand, he doesn't enjoy himself, his opinion will be that the event is less than successful.

Showcase for the Activity

Our analysis has been built on the assumption The National Square Dance Convention *should be* a showcase and represent the best that this activity has to offer. On this basis we feel that 19,542 square dancers coming to Louisville from 50 States and the District of Columbia as well as several Canadian Provinces and countries overseas, expected the ultimate in intelligent programming, pleasant dancing and satisfactory facilities.

Instead, they danced for three days and nights on cement floors in a huge barn-like structure, in temperatures and humidity we long since have decided were far less than passable for square dancing enjoyment. As though this weren't enough, the large area was divided into smaller sections by cloth partitions that neither controlled the sound nor the dust, and it was in each of these sections that hundreds of square dancers spent their

time. Add to this a center passageway traversing the length of the building and lined with booths and you have the rather ominous picture.

To be sure there was one area where the sound was good — and where there was modern air-conditioning — but this area was adequate to accommodate only a portion of the great throng. When it came to the panels — the truly significant portion of any convention — these, too, were “housed” in one large room. Sometimes three or more serious talk sessions, each with a seated audience of several hundred, were being conducted simultaneously. Only cloth partitions separated the “rooms” and the sound of many public address systems fighting each other created a din that was both discourteous to those serving on the panels and virtually “impossible” from the standpoint of those in the audience who had come to listen and to learn.

The fact that the sound was bad was not the fault of the technicians or the equipment, but it was merely an impossible situation to start with. It was almost as though years of experience and progress in square dance acoustical know-how were tossed out of the window and here, at what should have been the “show-place” of modern square dancing, sound was at its unbelievable worst.

The National Convention affords an excel-

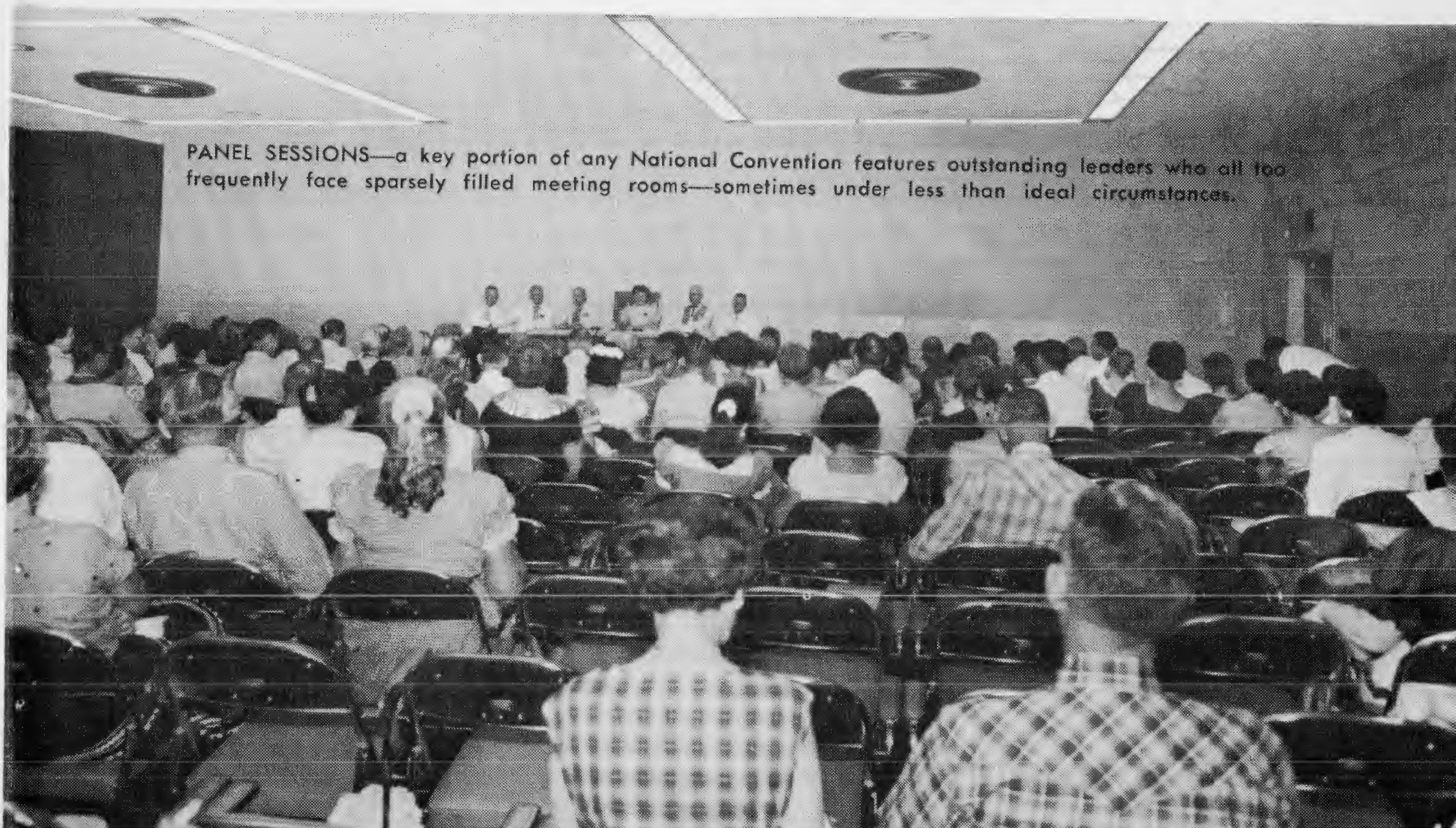
lent opportunity to exhibit the ability of literally hundreds of men and women callers from all parts of the square dance world. Along with young newcomers are some of the finest and most experienced callers the activity has to offer. Dancing to as many of these callers as possible is an attraction to which many convention-goers look forward. Here then is the opportunity for the National to show the best judgment in programming so that the callers supporting the convention at great personal and financial sacrifice may be acceptably presented.

Intelligent Programming

In a location such as Louisville, with only one air-conditioned hall, it became all too obvious that only a select few callers were given “key” spots. Others, including some fine, proven callers, drew assignments in out-of-the-way halls with poor acoustics, sometimes during the dinner hour when only one or two squares were in attendance. If we have learned anything from the past, perhaps it should have been in the field of fair programming and the National is one place where this accomplishment should be displayed.

The goal of each succeeding National has seemed to be to beat the past attendance record! Previous to this year the record was held by Detroit whose 1961 mark reached 18,195. While Louisville did beat this we feel that the

PANEL SESSIONS—a key portion of any National Convention features outstanding leaders who all too frequently face sparsely filled meeting rooms—sometimes under less than ideal circumstances.



National has come close to proving that the useful purpose of this big event may no longer exist. If the National is to continue (and it would appear that it will, with the announcement of convention sites for the next four years) then we would like to make some suggestions. These, by the way, reflect the composite thinking of many leaders who have discussed this with us during recent years.

First — we suggest that the emphasis be shifted from “size” to “quality.” The National provides an opportunity for the hosting area to show what it is doing for square dancing. Persons coming from other areas should be intrigued by local accomplishments and displays. Area clubs might have “open house”, perhaps as a prologue or “trail end” feature, so that visitors may see them in the actual halls they call “home.”

Second — we would suggest that programming become a function of a permanent committee or at least be supervised by those with previous experience so that some form of continuity be retained and constant improvement be realized.

Third — we would like to see a thorough study made of the panels to be covered at the National so that here too some form of continuity may be retained from one year to the next. The permanent committee on Clubs and Associations is a big step in the right direction and perhaps more meaningful clinic-type programs for callers can be established in a similar manner.

Fourth — we feel that a statement from the General Chairman, well in advance of each convention, should tell in detail what a convention-goer may expect. This should include the extent to which the convention facilities are air-conditioned (if in an area that is warm and humid); whether halls are acoustically treated; the type of sound equipment to be used; dancing surfaces, etc. In addition, specifics relative to teen programs, care of pre-dance age children, camping and trailer facilities costs and locations should be spelled out frankly. A comprehensive statement of this type will do much to dispel discouragement later on. A truthful and complete report will do much to build public relations, both for

NATIONAL CONVENTION ATTENDANCE FIGURES

*1st	Riverside, Cal.	1952	4,500
*2nd	Kansas City, Mo.	1953	5,000
3rd	Dallas, Texas	1954	5,354
4th	Oklahoma City, Okla.	1955	7,644
5th	San Diego, Cal.	1956	12,253
6th	St. Louis, Mo.	1957	8,437
7th	Louisville, Ky.	1958	8,027
8th	Denver, Colo.	1959	8,848
9th	Des Moines, Iowa	1960	12,328
10th	Detroit, Mich.	1961	18,195
11th	Miami Beach, Fla.	1962	10,336
12th	St. Paul, Minn.	1963	10,863
13th	Long Beach, Cal.	1964	14,790
14th	Dallas, Texas	1965	11,196
15th	Indianapolis, Ind.	1966	14,016
16th	Philadelphia, Pa.	1967	9,729
17th	Omaha, Neb.	1968	10,284
18th	Seattle, Wash.	1969	12,673
19th	Louisville, Ky.	1970	19,542

Tabulations are based on individual attendance at the convention, i.e. each person counted as one whether he attended one day or four days.

*Attendance figures for these early conventions are estimated.

those in charge and for square dancing in general.

Fifth — the financial situation of the National should be made known. With so many people donating time and effort to help make each yearly event a success, the net money result of each convention is of great interest. If, as in the case of many previous conventions, the results show a loss — then here is an opportunity for groups with a surplus to help out. If, on the other hand, a convention makes a profit it is most natural that a sincere interest in the use of the profits be evidenced. A good case in point is Seattle, Washington where, with an attendance of 12,673 a profit of some \$20,000 was realized. This was distributed to the various caller and dancer associations that participated and although we don't know yet just how each group put its allotment to work for the activity, we assume it will prove interesting when the facts are released. With

attendance figures almost double those realized by Seattle, the Louisville net income is anyone's guess. Some put the profit figure at anywhere from \$25,000 to \$50,000 or perhaps more. This money, rightly directed, can do much for square dancing. We feel it is unfortunate that, due to a ruling by the National Convention Board some years ago, the net financial outcome of the various conventions is not made public. Too many people play a part in all of this for it to be kept secret. We would like to see this ruling changed as a distinct advancement in public relations. Further, we would suggest that even before a National is held, those in charge make known just how profits, if any, are to be distributed.

While there are undoubtedly many very worthy charities to which monies can be contributed, we would like to think that income from non-profit square dancing events can be most effectively used when plowed back into the activity. Here are some suggestions for possible local use:

Leadership seminars for training club officers.

Halls — the leasing, purchasing and renovating of suitable places for square dancing.

Area-wide promotional and advertising campaigns for new classes.

A professional study of the area relative to its potential and ways of building its square dance program.

Promotional materials, films, records, books, etc.

Caller/Teacher training.

Underwriting the services of callers and teachers to conduct square dance programs in schools, institutions, etc.

Furnishing P.A. equipment where needed.

There are many more opportunities of course. Monies resulting from a National Convention just as from local association functions do little good while sitting in a bank. Their only true value is when they are wisely spent for the improvement of the activity.*

Looking past the immediate area, there are many groups that are doing outstanding jobs in *preserving and building*, and who will grow with financial support. One of these is the non-profit Lloyd Shaw Foundation, Box 203, Colorado Springs, Colorado 80901, with its school program and its library and archives that are being continually developed. Other reference libraries are cropping up in various areas. Here students of American Square Dancing may read and borrow books, tapes and records in their quest for knowledge of this activity.

A CHALLENGE

The original goals of the National Convention set up in the early 1950's can be just as meaningful today as they were when they were conceived. No longer do we have to prove that we are a *Big* activity. Now we should settle for the words "*service*" and "*quality*."

As a result of hosting a National an area should be stronger—not weaker. It should have far more local dancers, healthier clubs, larger classes. If any tensions or cliques existed prior to the process of producing a National these should have all disappeared as a result of dancers and leaders working closely together.

The National was never intended to be a showcase for just a few. Instead it is a testimonial to a truly great activity. Hosting a National should be one of this activity's great rewards.

*At the time this article was started (this past August), a questionnaire and covering letter was sent to all presently active members of the National Square Dance Convention Executive Committee (the General Chairman of each past convention) respectfully seeking information concerning their particular event. We were interested in information that could be passed on to readers about benefits to the hosting areas in terms of growth, etc. as a result of the National being held in each locale. We asked also about any profits and in which direction they were spent in order to be a constructive help in the activity. Of the 15 questionnaires sent out none was returned. Three letters were received, in effect stating that it was against national policy to divulge these facts—editor.

For SIOASDS members

3 SOUND "documentaries"

of contemporary **SQUARE DANCING**



THE "SOUNDS" OF SQUARE DANCING CHANGE with each new year. Not only do the calls vary, but the styles of calling are changing continuously. For callers, this fact is brought home most emphatically when they listen to a tape of their calling made ten or fifteen years earlier. Callers tend to influence each other and all are, in turn, influenced by the changing vocabulary, constant fluctuating styles and trends that are hallmarks of our activity.

As a yearly documentary of the changing picture of square dancing, the Sets in Order American Square Dance Society has been producing, as a special collector's item, premium records featuring the calling of some of the world's most representative callers. This year for the first time there will be three (with calls) LPs. Each one documents one phase of the activity. The first "Blue" album covers the first 50 basics, better known as The Basic Program of American Square Dancing. The second or "Green" album covers basics 1-75, known as the Extended Basics Program of American Square Dancing. The newest category added to the series is the "Purple" album featuring eleven different experimental movements in use during this past year. The callers selected for this series come from eleven states and Tokyo, Japan.

"Blue" Basic Program of American Square Dancing (Basics 1-50)



Al Brundage, Stamford, Conn. (Chatter Patter, BS 1822)
Curley Custer, Hagerstown, Md. (Polk Salad, BS 1863)
Johnny LeClair, Riverton, Wyo. (Rockin' Dolly, SIO 2130)
Dick Leger, Warren, R.I. (Tonight Carmen, GR 12097)
Joe Lewis, Dallas, Texas (8'er From Decatur, KAL 1103)
Jack Murtha, Yuba City, Ca. (Mohican, TOP 25108)
Bob Page, Hayward, Ca. (Chicken Plucker, SIO 2148)
Bob Ruff, Whittier, Ca. (Devil Jumped Up, SIO 2141)

"Green" Extended Basics Program of American Square Dancing (Basics 1-75)

Jerry Haag, Cheyenne, Wyo. (Boil the Cabbage Down, SH 112)
Jerry Helt, Cincinnati, Ohio (Rubber Dolly, SIO 2116)
Bruce Johnson, Santa Barbara, Ca. (The Other Side, Pulse SDH 102)
Jon Jones, Arlington, Texas (Leather Britches, Sq. L 602)
Frank Lane, Estes Park, Colo. (Chicken Plucker, SIO 2148)
Jim Mayo, Magnolia, Mass. (Rubber Dolly, Pulse SDH 101)
Tac Ozaki, Tokyo, Japan (Guitar Fancy, SIO 2148)
Bob Van Antwerp, Long Beach, Ca. (Lost Weight, Pulse SDH 102)



"Purple" 11 Experimental Movements of American Square Dancing

Marshall Flippo, Abilene, Texas, *Boomerang* — *Cross Fold* (Guitar Fancy, SIO 2148)
Ed Gilmore, Yucaipa, Ca., *Hinge and Trade* — *Sashay Thru* (Jim Jam, SIO 2147)
Lee Helsel, Sacramento, Ca., *Relay the Top* — *Trade By* (Worried Man, KAL 1103)
Earl Johnston, Vernon, Conn., *Relay the Top* — *Peel Off* (Polk Salad, BS 1863)
Arnie Kronenberger, Glendale, Ca., *Tag the Line* — *Partner Trade and ¼ More*
(Driftwood, TOP 25206)
Jack Livingston, Speedway, Ind., *Round Off* (Polk County Breakdown Sq. Tunes 111)
Beryl Main, Aurora, Colo., *Tag the Line* (Chicken Plucker, SIO 2148)
Dave Taylor, Grosse Pointe Farms, Mich., *Curlique* (Chinese Breakdown, SIO 2123)

ADDED FOR CALLERS Once again a special SIOASDS premium is added just for callers. Included are six time-proven hoedown records, each one extended to play for more than five minutes (some with additional bass tones added for emphasis). Here are the six tunes that appear on three quality 45 rpm (extended play) plastic discs. All SIOASDS members will have an opportunity, if they wish, to order this set when they receive their 1971 premium certificate.

Highland Fling
Cookin' Up a Storm

D & A Breakdown
Chinese Breakdown

Rockabout
Best Gal

Paid up 1971 SIOASDS Members may already have received their membership packet containing their 1971 membership card and their 1971 premium certificate providing them with the opportunity to select from these various LPs. Others will receive their premium certificates as their 1971 dues are received. The Society salutes the preceding 24 callers and the labels for which they regularly record. A special salute to Bruce Johnson for an excellent job of engineering the several recordings. Bob Osgood serves as emcee in introducing each of the callers on the three records. The names of the experimental movements used in the Purple album are listed after each caller's name in that section. Accompaniment hoedown records used by each caller are noted in parentheses.

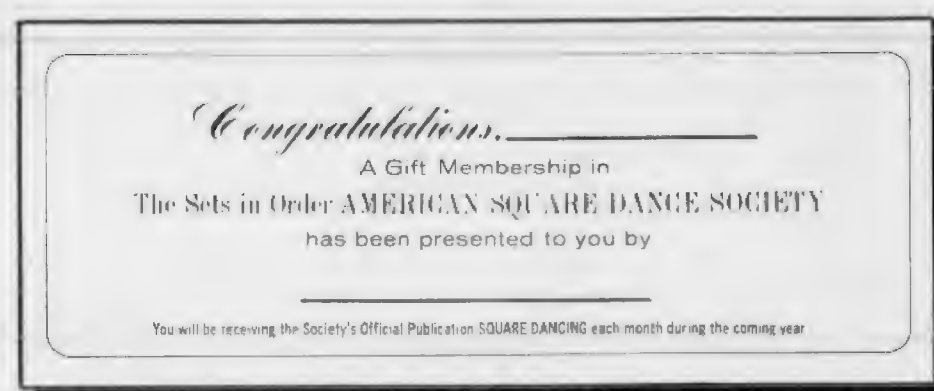
Give a **MEMBERSHIP** to a friend The **PERFECT GIFT** for a square dancer

There just isn't a more suitable gift for a square dancing friend than a year's membership in The Sets in Order American Square Dance Society. The recipient of your gift will receive a special membership packet containing a gift card from you along with his 1971 membership card, a windshield decal and premium certificate. If your gift order is received prior to December 10, the packet will reach him in time for Christmas.

Then, the first of each month all during the coming year, your friend will be reminded of your thoughtfulness as he receives each issue of **SQUARE DANCING**.

Remember SIOASDS is for everyone who is

interested in the Promotion, Protection and Perpetuation of this activity, and whether the recipient of your gift is a caller, a brand new dancer or an old timer in any phase of the activity—he will be most appreciative. If the person is already a member your gift will simply extend his present membership.



This card will be sent

SQUARE DANCE DIARY by a square dancer

Square dancing is a drama constantly being played on the stages of square dance clubs throughout the world. Each act is a slice of square dance life that may be reflected in your households as well as in the household of all square dancers. This month let's take a candid look at

ROUND DANCING IS FUN

".....SAYS HE'D LIKE TO SIGN UP FOR THE ROUND DANCE CLASS....."



".....IT'S THE FIRST TIME NOT A SINGLE LADY SIGNED UP FOR THESE CLASSES....."

THANKS TO

Lois Pittman
Amarillo, Texas

We invite you to send in your suggestion for a scene in the Square Dance Diary.



A Guide to Better Dancing

A FRIEND OF OURS, ART INGRAHAM, recently mentioned a term that we thought held the key for a great deal of the comfortable dancing done today. That term—coordinated resistance. Take a simple waist swing, do it with someone whom you might classify as a “dead fish,” where no resistance is offered and where you find yourself with an almost lifeless, unenthusiastic partner in your arms, and you immediately grasp what we mean about dancing without the advantage of resistance.

In coordinated resistance two people doing an Allemande Left each contribute just enough weight so that the center of the turn moves around the spot where the two arms are joined. In a Right and Left Grand, coordinated resistance is evidenced by each person pulling equally—not jerking—but mov-

ing with some degree of authority as they pass by.

The person who, in the Right and Left Thru, stands still and pulls you by before moving on himself is not using coordinated resistance. Resistance, maybe, but coordinated, no. In this instance the word coordinated would refer to the sharing of equal movement and restraint.

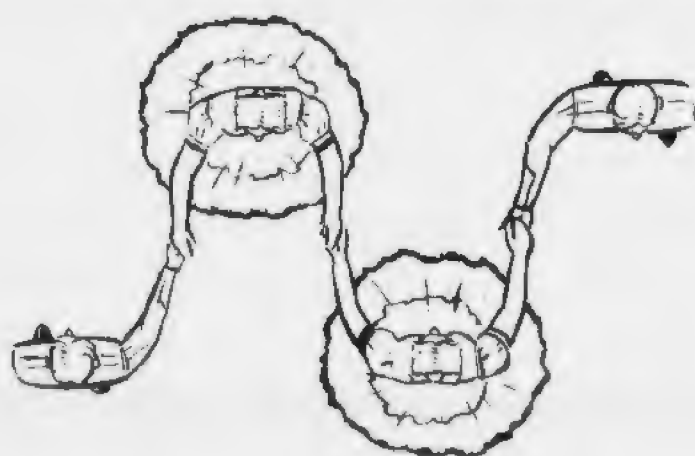
Now take the Ocean Wave. Here is an excellent example of where good coordinated resistance *makes* the movement. Try standing in an Ocean Wave, hold hands down, join them, and then rock forward. Notice that there is no resistance until several steps have been taken and the arms become taut at the shoulders. Start over again, this time taking forearm holds. Try to rock forward and you have absolutely no play or room to move.

Now, with the elbows down, the hands up, and joined palm to palm, make your Ocean Wave. Step back slightly so if there were a line in front of you your toes and those of your neighbor would each be five or six inches away from the line. Now, balance forward and touch. The hands remain in place, the arms serve as a spring and begin to resist. Step back-touch, the arms help. Repeat this a couple of times. Now, start a Swing Thru, remembering that the center of each turn is at the point of the joined hands. As you complete the Swing Thru and rejoin your Ocean Wave, your natural movement will balance you forward and back. You can move into a Men Trade or follow it up with any number of complementary movements, but the coordinated resistance each dancer shows for the other complements each person's individual style.

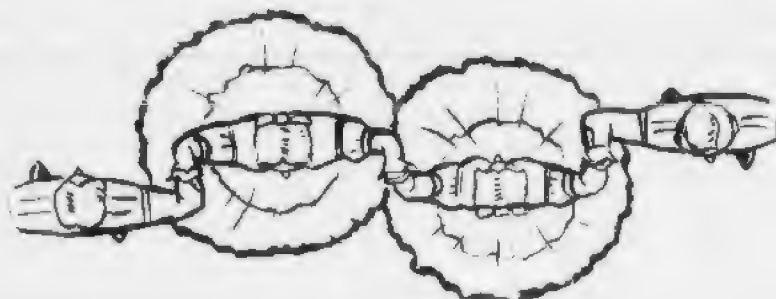
DRILL MATERIAL: Get together with another couple and practice the different styles of Ocean Wave mentioned above. Then note how the hands-up style offers complete control and how coordinated resistance does enter into effecting a smooth movement.

CONSIDERATE SQUARES

OCEAN WAVE BALANCE



Looking down on the dancers as they stand slightly apart (above) notice that as they move together (below) their joined hands serve as a spring and allow them to go only as far as is comfortable.



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THE SETS IN ORDER AMER. SQUARE DANCE SOCIETY

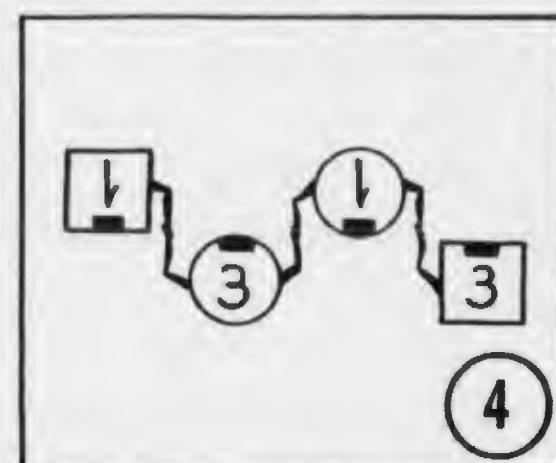
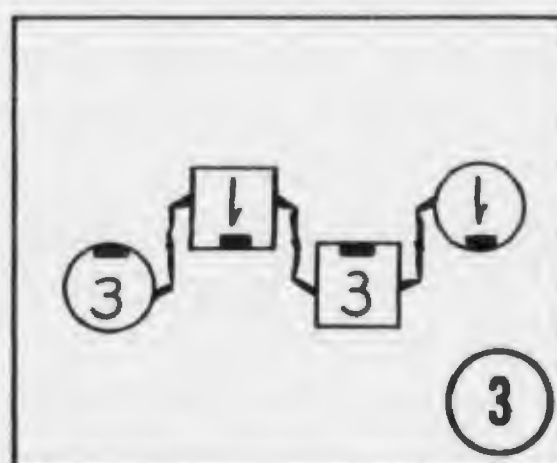
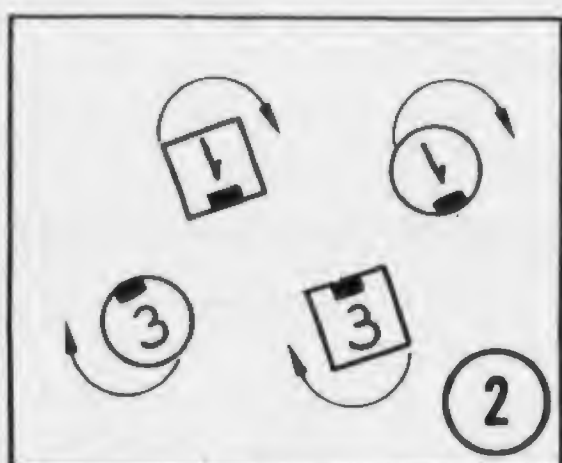
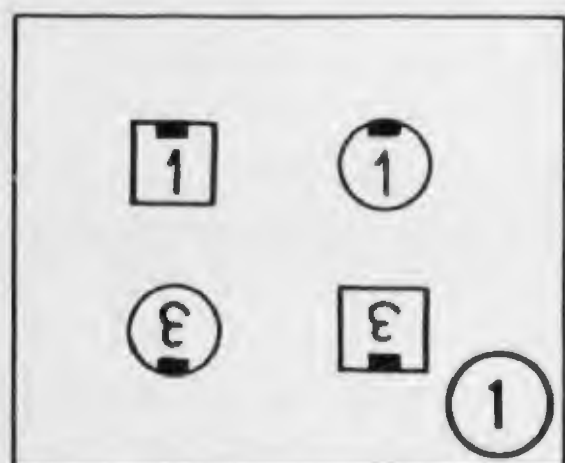
TAKE A GOOD LOOK

a feature for dancers

(and for callers, too*)



Once again we join Joe and Barbara for a workshop consisting of dance material that has been giving them trouble.



BARBARA: If we are typical of most of you dancers then we probably run into the same pitfalls as you do, and perhaps some of the solutions Joe and I work out for ourselves may prove helpful to you. The last couple of months we discussed Peel Off and Curlique, two movements that have been around for a while and which we noticed were getting re-activated for one reason or another.

This month we'd like to touch on a movement that is fairly new to us. It's one written by Dick Han, Monticello, Indiana, and he calls it Right/Left Roll to a Wave.

JOE: The reason this one is proving to be a bit of a problem, at least to us, is because it's one of those movements that starts with dancers standing back-to-back and has them turn independently to face each other or in this case end in Ocean Wave formation.

BARBARA: So many times when you are in constant motion and do a fast U Turn Back and suddenly find yourself aiming toward another couple coming in your direction, there's a temptation to panic. However, the author of this movement has taken this into consideration and if you keep the arc of your turn fairly tight you will find yourself moved slightly to the side of the person that you are going to face. One important thing to remember in the U Turn Back—and we learned this years ago in a twirl to a Promenade—one shouldn't

spin on the ball of one foot, but should take the 180° turn in a controlled series of four steps so that easy adjusting can be made at any time.

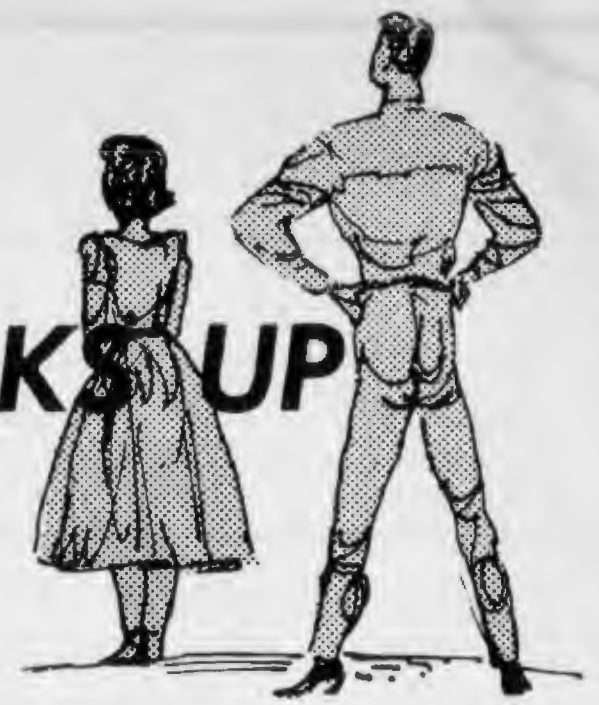
JOE: Let's check this out with a diagram. Our two couples have just passed thru and are standing back to back (1). Now for a Right Roll to a Wave each dancer starts a right face turn. If you're not sure what a right face turn is, simply take your left hand (that's the one with the thumb on the inside) and *push* your right shoulder back. As you do this you're making a clockwise, horseshoe type of looping movement; you're not simply spinning in one place (2). If each person has moved equally you will end up in a simple Ocean Wave formation (3). To do Left Roll to a Wave simply lead back with your left shoulder and move into an Ocean Wave formation (4).

BARBARA: We noticed that when our caller used this we didn't stop at any time in an Ocean Wave, but moved right into the next call so that any adjusting that had to be done could be done in motion. Like so many figures this is not one that takes a lot of time to memorize. The mechanics of it are fairly simple; however, the adjusting to make it flow smoothly is the trick.

***Callers:** You'll find some special drill material on Roll to a Wave on page 50 of the Workshop section in this issue.

VOX SALTATOR:

THE SQUARE DANCER SPEAKS UP



MORE DANCER-WATCHING

Bill Peters, San Jose, California

LIKE JIM SCHNABEL IN HIS MARVELOUS article in "The View From Here" (July SQUARE DANCING), I too have been an avid dancer-watcher for many years. As a matter of fact, until Jim's article, I honestly felt that I was just about the only one in the field who enjoyed collecting all the various kinds of dancer species and I was therefore both surprised and delighted to discover that there were others who apparently shared my enthusiasm for this utterly fascinating hobby. As a dancer-watcher of long standing I have, of course, personally observed all of the varieties that Jim described in his article—plus a good many others, and it occurred to me that possibly some of your readers might be interested in a number of recent entries taken from my current notebook. To be sure, none of these species are particularly rare, but you may regard them as my personal contribution to what could very easily signify the emergence of an entirely new classification in the field of square dance lore and the science of dancer identification.

The Crooner Bird (sometimes known as the loud-mouthed sourthroat) — This is an extremely common species and can be spotted easily at just about any square dance or hoe-down. It is easily identified by its consistent habit of singing along with the caller—usually off-key, off-phrase and off-beat; the more dedicated varieties have sometimes been known to sing even louder than the caller.

The Heavy-Booted Stomper — This species is recognized by its thoroughly unique promenade step. Instead of the smooth, gliding kind

of promenade that is common to just about all other varieties in the square dance world, this species tends to favor a choppy and highly complex kind of clog step. The step was first thought to be some kind of mating ritual but has now been identified as a simple exercise in showing off. Fortunately, the heavy-booted stomper has almost completely vanished from the modern square dance hall and just about the only place where he may still be observed is on the TV screen.

The @\$!*¢\$!\$!! Soandso (also called the shortcut or devilmaycare bird) — This one is the Western cousin of the Artful Dodger listed in Jim Schnabel's article. It too has the distinguishing characteristic of tending to ignore the commands of the caller while proceeding to a designated spot by the shortest possible route. He is most often observed short-cutting into an allemande thar or skipping a command to "go around one." He is also to be seen dashing across the center of the square when the caller says promenade half. The Western species differs from its Eastern cousins in that it derives its name from the sounds that are usually made by the other dancers in his square.

The Badgeling — One of the most common varieties in the dance hall. It is easily recognized by the profusion of gimmick-type badges that seem to adorn every available inch of chest space.

The Glue-ey Fingered Bone Crusher — This is probably the only bird-of-prey in the entire square dance family. The male is especially devastating. He is sometimes hard to recognize

and the serious dancer-watcher must learn to observe the pained expressions of the females during a right and left grand in order to identify him correctly.

The Limp-Handed Deadfisher — This, of course, is the most non-committal of all the many square dance species and it occurs in both the male and female varieties. While bearing absolutely no resemblance to the dancers in the bone-crusher family described above, the deadfisher has also learned to make use of its personal protective coloration and can be observed only during a right and left

grand. (One merely watches for the hard-to-disguise signs of revulsion and for the wish-I-were-someplace-else expressions that appear on the faces of the other dancers the minute they discover a deadfisher in their midst.)

The Yellowstained Wetback — Fortunately, most members of this species have learned to restrain their tendency to perspire by using anti-perspirants and deodorants. It is not at all unusual, however, to observe an occasional representative of the species — usually the male — who has forgotten to wear an undershirt and whose plumage shows the telltale wetness and stains that identify the breed.

More square dance verse

EARLIER THIS YEAR Beryl Frank, Pikesville, Maryland, supplied readers with a selection of rhyming square dance sense and nonsense. After many requests for "more" we bring you this selection of Frank poetry.

Poor, Poor Man

She wears her badge upon her blouse
Or sometimes on her skirt
But mine must stay right here to hide
The worn spot on my shirt!

Register Early???

I'd really like to register
The dancing will be sweet
But if I send the money now
Next week we do not eat.

Taw's Torment

I do not want to make a dress
Too busy now, I wail
But it's no use — I can't resist
The trimming was on sale.

One Small Problem

I only have one problem
Can you help me in my plight?
And find a way for me to learn
My left hand from my right!

Lost and Not Found

My badges range in size and shape
From pentagon to square
So how come when I'm dressing
I can't find just one to wear!

I DO Like You

I like you when you allemande
I like your do sa do
I like you everywhere, in fact —
Except upon my toe!

The Dancers

Walkthru

Dear SIOASDS Member,

Hello from your Dancers Walkthru. How delighted I am to have this opportunity to talk with you about what goes on in these pages each month. It's really a little bit of everything and anything in which dancers are involved or interested. You might call us a potpourri of the activity.

During the past ten years more than 125 club badges have been pictured, representing clubs from all over the world. Some 75 different After Party stunts and ideas have been presented. Several series profiling various types of clubs and associations have given prototypes which new groups in the process of forming have been able to use as guides.

Your questions on how to preside at business meetings, how to handle a microphone, what to pay a caller, what to do about cliques, etc. have brought answers both from this office and from your peers in the field. Your suggestions about club newsletters, promotion for new classes or big events, rules for banners, reminders about club courtesy have been reprinted and received with enthusiasm by other square dancers.

Suggestions for various party themes with details on preparation of decorations, refreshments, costumes, invitations and door prizes have been presented as a springboard to assist your club with its planning. Your club projects dealing with service to the community, building up your club treasury (or getting rid of it), obtaining halls for dances or keeping hall rentals within a reasonable price structure have been helpful and interesting.

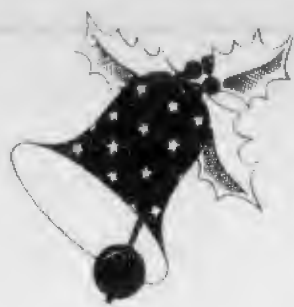
These are just a few of the topics upon which the Dancers Walkthru has touched. We have more ideas for the future. Our only purpose is to be of value to you — Mr. and Mrs. Square Dancer — and we can accomplish this in two ways: by initiating ideas here and by reporting on your activities. You'd be amazed to discover that something you may have done in your club will be just the thing that a group thousands of miles away is looking for. Even a small idea or suggestion may meet the need of someone else. It underscores the fact that we are all involved in the same activity whether we are members of a two-square club meeting once-a-week or a twenty-square club dancing once-a-month. So do send in your suggestions, questions and reports about your activities and we'll pass them along to the rest of the square dance world.

Here's to an exciting year ahead.

Sincere best wishes,

Becky Rogers

The WALKTHRU



CHRISTMAS

Best of all

LAST YEAR McDONALD'S BARN, a square dance hall in Southern California, donned its very best bib and tucker for Christmas and the results were so outstanding and so attractive that we will attempt to give you some idea of how it all looked. The decorations and finery were from the imaginative brains of Don and Marie Steinberg, active local dancers, who with the assistance of friends started in July to design, paint and assemble the project. It even took them five days to get all the decorations placed in the hall.

Selecting the theme of Christmas in Toyland, the Steinbergs chose pictures from various Christmas cards, coloring books, etc. and with an artist-friend enlarging and outlining the figures for them, Don and Marie painted them in detail with acrylic, poster paints and watercolors as well as using a black felt pen for accents. To give you some idea of the magnitude of the job, one mural across the stage (depicting children waiting for St. Nick) measured 72" x 94". Another at the entrance of the hall was almost the same size.

Cut-outs, ranging in size from 18" to 24"



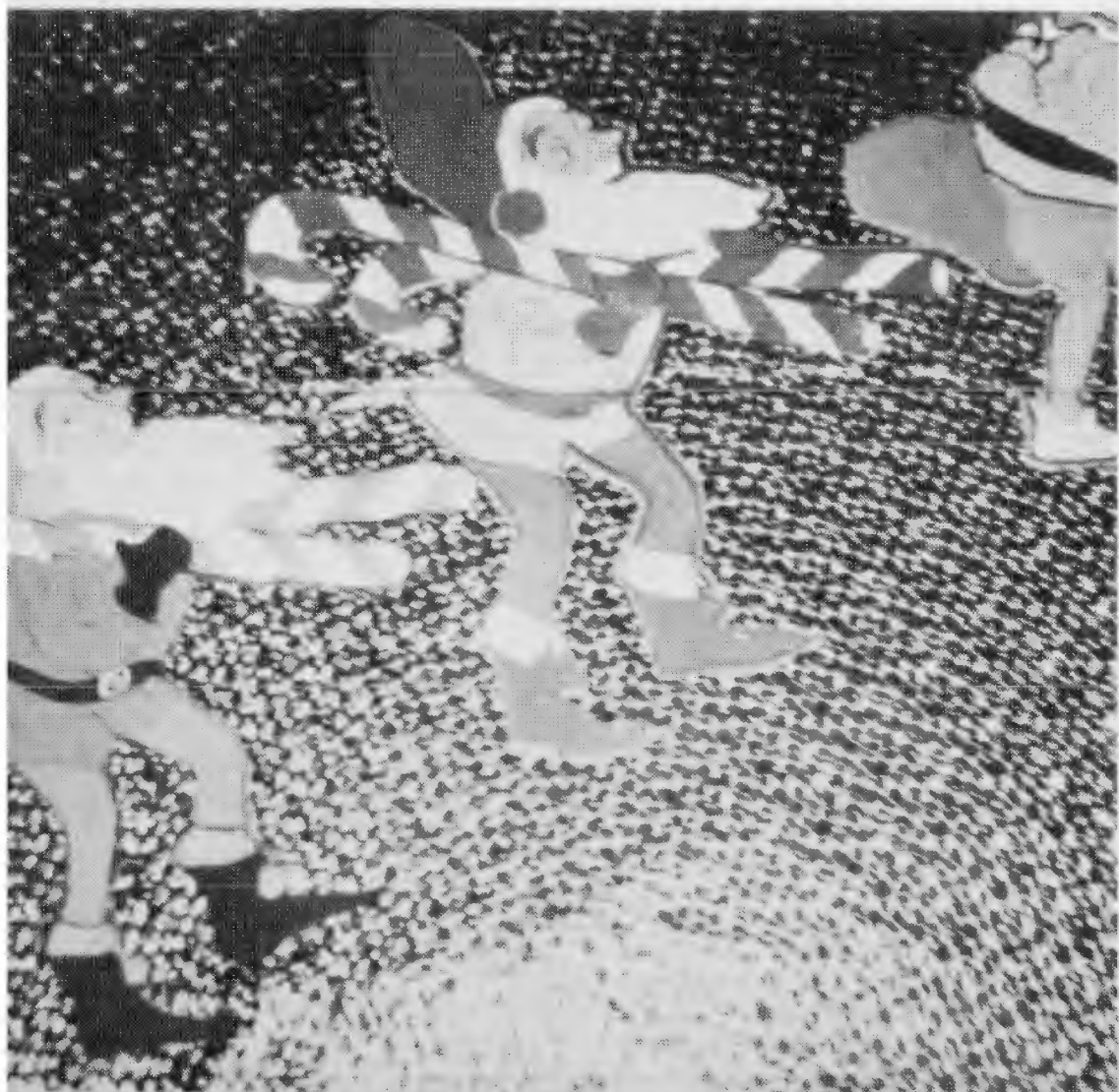
Marie Steinberg inspects the mural at the entrance of the hall.

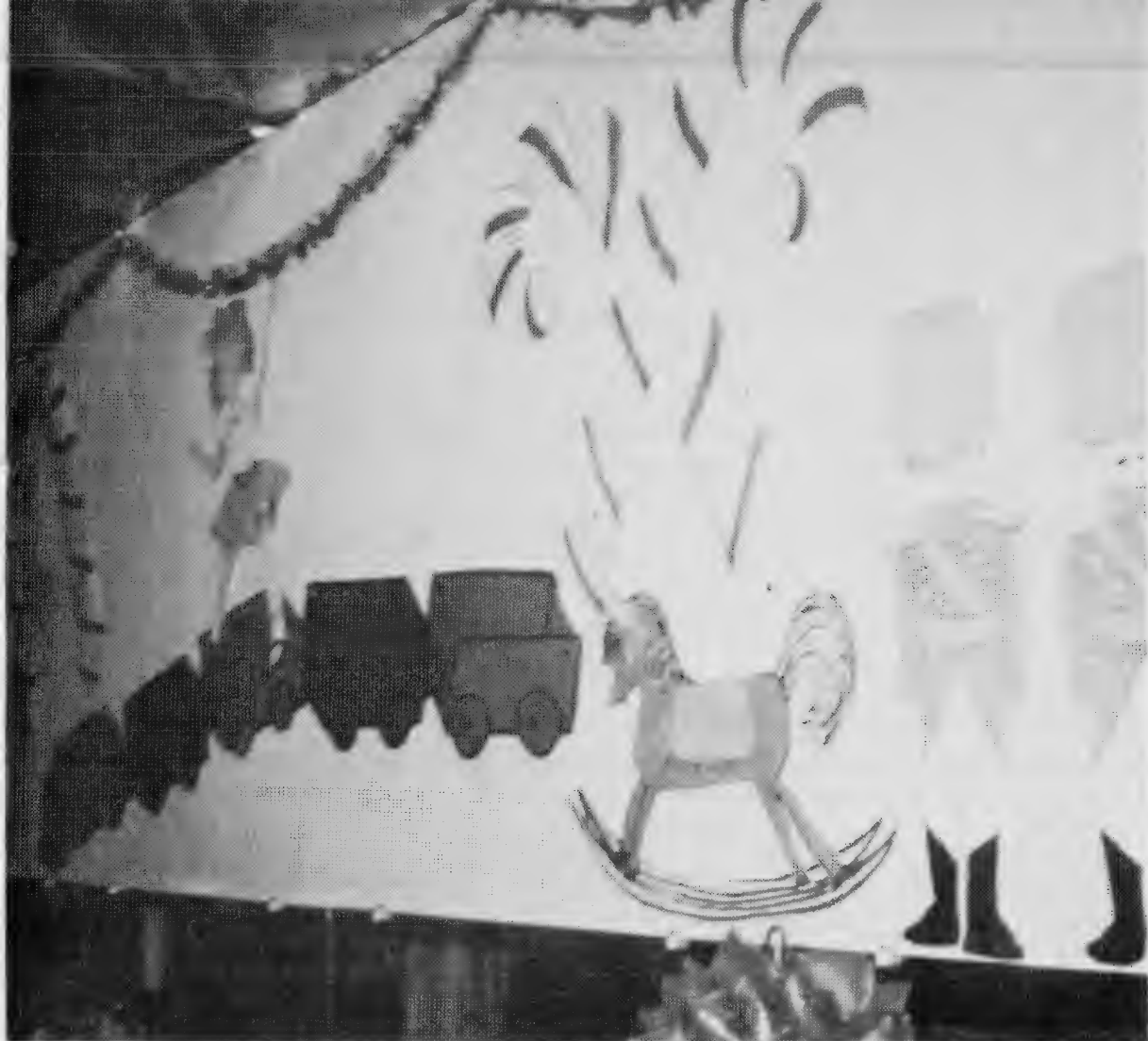
and mounted on poster paper, totaled 12 bears, 12 soldiers, 6 hobby horses, 4 trains, 4 dolls, 10 candy canes, 6 angels, 3 elves and 6 gingerbread men. These covered much of the available wall space.

The wooden supporting posts around the perimeter of the hall were not forgotten. Six 32" red felt stockings, stuffed with paper on the inside, were filled with cloth bears, Raggedy Ann dolls and styrofoam candy canes at the top. Yes, the Steinbergs not only made the stockings but also the bears and dolls, using a hand-puppet pattern (waist up only) and sewing on features and hair!

A third-dimensional effect was achieved in several spots by fastening large candy canes

Three elves march up one wall while Christmas angels herald the glad season from another side of the Barn.





Christmas in Toyland comes to life with trains, hobby horses, tin soldiers, dolls and teddy bears.

with double-faced masking tape to some of the murals, while the painted Christmas tree on the stage mural was trimmed with real tinsel.

The ceiling in the barn has three large permanent wagon wheels which hold the lights. The Steinbergs covered these wheels with green foil and then stapled red felt poinsettia leaves to each wheel (all handmade of course) and suspended tinsel and silver, red and green Christmas balls on red ribbon from the center of each wheel.

Smaller sections of the walls were covered with egg-carton Christmas trees, painted green and stuffed with left-over bits of red felt.

To decorate the one very large glass win-

dow, Marie made special drapes, and then pulled them back and held them in place with huge, felt poinsettias. The lower half of the window was covered with silver foil to which were attached lacy leaves with red and white roses and red and green bows. The top half of the window was covered with a "stained-glass" contact paper. Christmas ornaments were hung on red ribbons at the center of the window.

Serving tables in the hall were covered with Christmas tablecloths and 32" candles served as centerpieces.

Felt Christmas trees were also used as centerpieces. Each was made with a cardboard core and then gradations of felt were cut and

The mural behind the stage includes third-dimensional decorations as do the stockings hung on the pillars.





Every part of the hall is decorated in some manner including egg-carton Christmas trees on walls and poinsettia flowers suspended from ceiling lights.

glued into place. Red and white pipecleaners, twisted into tiny candy canes, and yarn bows were sewn onto each tree, while a tiny angel dressed in lamé adorned the top.

It's quite impossible to describe all the decorations in the hall, for indeed there were more including poinsettia wreaths, felt Santa Clauses, candles in flower pots, etc. Very little space was left untouched and yet such thought was put into the overall scheme that the result was a harmonious blending of color and Christmas warmth.

Costly? Yes. Each club dancing at the barn donated a small amount to cover the expense which the Steinbergs estimated at more than \$100.00. Work? Indeed. It took some 170

hours to assemble everything (not including disassembling). It took patio space, kitchen space, garage space, and so on to hold the preparations. Was it worth it? The many hundreds of dancers who enjoy the barn's facilities seemed to think so.

It is doubtful if any reader will want to undertake a project quite so large, but there are countless individual ideas here which you may wish to include in a Christmas dance at your club this year. Undoubtedly some of these decorations will show up at the barn this year in one form or another, because the Steinbergs carefully saved the things they could and packed them away—dreaming of a Christmas yet to come.

A close-up view of a felt Christmas tree centerpiece and a long-range view of a bountiful refreshment table awaiting the dancers.



• Chapter six



By Lee Helsel, Sacramento, California

Leadership

The subject of leadership will crop up over and over again in any complete text for callers. As an introduction to the subject, we go to veteran caller/coach, Lee Helsel, for some definitions and guidelines. In coming chapters you will find more on this subject. You will also find it most stimulating and helpful in developing your role as a caller to enroll in a Dale Carnegie Course or some similar training program as well as in caller-leadership courses being given in your area.

LEADERSHIP IN SQUARE DANCING is one of sharing; the caller and dancer alike provide leadership. The caller's area of leadership concerns the actual calling when he has a mike in his hand and his assistance in helping the group to meet and attain their goals. The dancer must assume some responsibility as an individual at one time or another in his dancing career, to assist, sometimes only in a small way, with the leadership of the group. The caller, by virtue of his commitment to the square dance picture, provides a continuity of leadership that is impossible to obtain as a dancer.

Let us first point out the fact that the caller *must* provide leadership. The discussion here is only intended to develop an awareness on the part of the new caller of his leadership role and present an outline of some of the elements of leadership which are important to consider. Although there have been many definitions provided of leadership, let us consider this one in the special context of the square dance caller. *Leadership is assisting the square dance group to meet the members' mutual goals of having fun, providing sociability, providing some achievement in dancing and adding variety to their lives.* This definition of leadership is based upon mutual goals of the square dance group as well as the caller.

One might ask the question, "How do we acquire leadership traits and skills?" Basically there are three ways that leadership is acquired. *First* is the natural leadership that is inherent to a greater or lesser degree in every individual. This is the application of "common sense" to situations demanding that a judgment or decision be made. The new caller especially, who is not experienced and who has not been confronted with situations requiring leadership, must rely heavily upon his common sense to make correct decisions which, followed by action on his part, represents leadership. The *second* method of acquiring leadership is to make an effort at taking whatever action is necessary and by trial and error profit from possible mistakes. This is the way one uses experience to acquire leadership. The *third* method is to talk with experienced callers and to observe their methods of leadership. This is one of the main reasons that new callers should travel to visit other groups, attend institutes, festivals, etc., as well as invite out-of-town callers to visit their areas. Observation of another person's leadership skill demands analysis on the part of the new caller in order to apply

what he has observed to his own situation.

Since leadership involves the caller's action in assisting the square dance group — whether it be beginners class, established club, or an association — in achieving their mutual goals, it stands to reason that the caller should know the needs and desires of the individuals in the group as well as the group's collective requirements and wants. In this regard it is important that the caller develop a sensitivity to the wishes of the people with whom he is working.

COMMUNICATIONS IMPORTANT

The most effective leaders intimately know their group and their desires. People express their needs and desires both in a verbal and non-verbal fashion. A new caller should talk to his dancers. More importantly the new caller should *listen* to his dancers. Although communicating verbally with dancers is an excellent method of finding out what they need and what they want, the non-verbal communication of observing actions of the dancers is also highly important.

As noted, the caller can determine the wants and needs of the square dance group by observing and listening to his dancers. Conversely, the leadership of the caller is evidenced by what he says to his dancers as well as what they observe in his actions. A caller cannot expect his leadership role to succeed if he adopts the attitude "do as I say, not as I do." His own actions must convey a positive affinity to the people and the activity.

It must be noted that the caller, in accepting the role of the caller-leader, must accept the responsibility for leadership. There is no way that this can be avoided. If the caller or the potential caller understands this he can then approach leadership from a positive basis rather than trying to avoid it.

Following is a list of personal leadership qualities which must be developed and practiced if one hopes to become a successful caller-leader.

1. Dependability
2. Honesty
3. Loyalty
4. Sincerity
5. Cheerfulness
6. Firmness
7. Optimism
8. Fairness
9. Foresight
10. Imagination
11. Open-mindedness
12. Self-reliance
13. Cooperativeness
14. Tactfulness
15. Unselfishness
16. Friendliness

Much of the foregoing underlies the foundation of the philosophy and principles for leadership. The following are some practical leadership elements that can be applied, and if followed will prove to be helpful.

1. Avoid extremes — follow the principle of “the greatest good for the greatest number.”

2. Develop sensitivity to the needs of people.

3. Evaluate your actions, programs and results of your leadership on a continuous basis.

4. Develop and adhere to a code of ethics towards other callers.

5. Be enthusiastic — it's contagious.

6. Develop a sense of humor — that's where the fun is.

7. Overlook mistakes of dancers.

8. Anticipate blunders — your job is to help people avoid them.

9. Be patient — one of the harder things to do.

10. Develop confidence through preparedness.

11. Program just enough — don't overdo a good thing.

12. Expect the best from your dancers.

13. Get to know your dancers.

14. Be flexible — change plans to suit the situation.

15. Admit mistakes (we all make them).

It should be pointed out that leadership in square dancing is not much different from leadership of other activities. Those leadership qualities which apply in square dancing are also necessary in other activities, whether it be sports, recreation or even business or government management. One should take advantage of leadership courses offered by public and private organizations, schools and colleges. The application of solid leadership principles in square dancing will contribute to the longevity of the caller and of the activity.

In summary, the caller provides a major share of leadership in square dancing as an activity and his responsibility is to do *what is best for the entire group*. As a check on his leadership, before a caller takes any action, he should ask himself this question: “Is what I am about to do in the best interests of *all* square dancers, or does it benefit only myself or only a small group of dancers?” If an affirmative answer is forthcoming, the caller can proceed in the knowledge that he will exert a positive leadership force and influence in square dancing.

Next? The Principles of Teaching apply whether the person who is doing the teaching is in a school classroom conducting a language lesson, out on the athletic field coaching a football team, or facing a new class of beginning square dancers. What is it that you as a teacher should know before you teach your first simple mixer or instruct your dancers on how to set up a square? How much of calling is actually teaching? All of this will be covered when The TEXTBOOK for CALLERS talks about the science of teaching. Coming soon in these pages.

PUBLICATIONS

DURING THE PAST YEAR the Society's publication activities spun into high gear. Several works were completed and others that will come off the press during the next few months got off to a good start. Here's a brief run-down on the various projects listed as "completed," "in the works" or "on the drawing board."

MANUAL/The Extended Program of American Square Dancing. This book is now in the checking stages, being proofed before going to the typesetter. The list of Basics 51 through 75 has been revised slightly. All of the descriptive copy is completed and Ken Collins and Bob Ruff are currently workshopping the more than 600 dances and drills that have been edited by Will Orlich for the manual. Publication is aimed for early 1971.

AMMUNITION for the Basic Program of American Square Dancing. This is a collection of approximately 1,000 tested dances and drills utilizing Basics 1 through 50. A team of researchers is presently developing the dance material and publication is aimed for mid-1971.*

*In the SIOASDS Premium records for 1971 (announced on page 20) it is interesting to note that one of the records, utilizing the calling of eight of the world's really fine callers, features only Basics 1 through 50. You'll find that "challenge" does not require an unlimited number of basics — simply a good supply of dances intelligently utilizing a variety of patterns and ideas.

MANUAL of American Roundancing. This original text by Frank Hamilton, which has proved to be an invaluable teaching aid over recent years, was up-dated and revised by the author during 1970.

Round Dance POSITION CHART. A new one-pager designed for teachers as a handout item and utilizing the figures appearing each month in the Roundance Module will be completed and available in a few months' time.

a completion
and progress

REPORT

TEXT BOOK for Callers. A durable guide for all square dance callers and teachers is presently running in serialized form in each issue of SQUARE DANCING. Upon its completion (perhaps in another year) it will be reprinted as a complete and separate volume.

SCHOOL TEACHING SERIES. Level Three in a series of several records was completed during 1970. Created by Bob Ruff and Jack Murtha, these records bring quality teaching and calling of the first fifty basics into easy reach of the classroom teacher. Those learning to call find also that this series provides them with invaluable assistance in mastering the techniques of calling.

1972 SIOASDS YEARBOOK. The regular bound biennial collection of the more than 1,000 squares and rounds appearing in the 1970 and 1971 issues of SQUARE DANCING will be published and ready for distribution in late fall, 1971.

CONTEMPORARY MOTION PICTURE: Square Dancing. Continuing study and cost analysis is temporarily awaiting indications from any groups or individuals showing a positive need for such a production. Study will be carried on during 1971.

CONTRA DANCING, Text and Ammunition. In the works is a handbook-text on this subject of growing popularity, with Don Armstrong working on written and recorded text. Accomplishment aimed for 1971.

NOTE: Many of these projects come under the direction of the SIOASDS Pro Tem Committee. Appointed more than a year ago, this group has been asked to continue serving until a permanent working committee and Board of Governors has been announced. As new publication projects are worked out they will be announced in future issues of SQUARE DANCING. The completion and availability of any new publication will be announced in the same manner.

LEARNING takes TIME



a noted caller-teacher looks
at the time allowed for classes

By Dave Taylor, Grosse Pointe Farms, Michigan

WHEN I ENROLLED AS A STUDENT at Wayne State University, I was told that I would have to work very hard. It was my understanding that I would have to study, concentrate, and pay very close attention to the instructor. There were courses entitled, "Introduction to Teaching Arithmetic," which was a prerequisite to "Basic Skills and Methods of Teaching Arithmetic." Both were prerequisites to "Advanced Methods of Teaching Arithmetic." All of these courses took three to four hours of classroom time, plus six to eight hours of homework per week, for a period of sixteen weeks per course. Even though the students enrolled in these courses were (by the University's definition) the intellectual type, this was but a small step toward becoming a schoolteacher. What has this to do with the teaching of square dancing? Nothing, I guess. Let me tell you about my experiences as a student of square dancing.

When I enrolled as a student in a square dance class, I was told that it would be fun, recreational, relaxing and would take only sixteen weeks. Thank God and Bob Tauber (our caller), it was all true. But, that was 1954! I thank God because I started in 1954 before all of this foolish cramming of twenty-five years of square dancing into the same number of lessons as five years of square dancing. In 1954, the callers took sixteen weeks to teach approximately twenty-five basics, plus a few round dances. In 1970, some callers are teach-

ing seventy-five basics in sixteen weeks. I thank Bob Tauber because he did make it fun, recreational, and relaxing. He was also an excellent teacher.

Maybe you can see some reason for my opening paragraph. I believe that anyone who enrolls in a square dance class today should be the intellectual type. He should be told—you have to work very hard, you must study and concentrate. You are not here to have fun! You are here to learn and you must learn quickly, because on the first few nights our class will be "An Introduction into Square Dancing." We will skip "Basic Skills and Methods," and plunge immediately into "Advanced Square Dancing and Hot Hash."

Please let me deviate for a moment to say that I am sure there are many among you who have already disagreed with me, and would like to cite yourselves or someone you know as living evidence that advanced square dancing can be taught in sixteen or possibly twenty lessons, and you had fun in doing so. Allow me to point out that you are the winners. You are certainly not average—you have a natural type of ability for this activity, or perhaps catch on quickly to almost anything you do. Let us not disagree then. I need your help most of all. I am sure that you join me in the wish to see square dancing grow and to make it an activity of the many, and not the few.

(please turn to page 83)

TEACHING a new round need not be difficult

Ross and Penny Crispino, Nampa, Idaho

THE SQUARE DANCE CALLER is a teacher because he must be able to explain square dance basics and figures and teach the dancers to do them. If he is a good teacher of squares he can also be a good teacher of easy rounds without too much strain. When teaching square dance basics a caller perhaps has had time to laugh and joke with the group about some figure taught—the same can be done when teaching round dance basics. This will put everyone at ease which makes it better for all when learning.

Some callers will say they haven't time to teach rounds and squares too. Well, we hate to disagree with anyone but we have taught many, many square dance classes and in each case we began the very first night to teach the dancers that something a little "different" is nice between tips. First the new caller can use just "walking to music" mixers (as we call them). For instance—promenade, lady in the lead, men turn back and swing. Do this to music then add for the next lesson face partner and do sa do in so many counts. Follow this by teaching a few positions as Open, Butterfly and Semi-Closed. Devote one lesson to teaching the two-step, combine this with what they have already learned and your dancers are beginning the Basics of Round Dancing. There are many nice mixers which include the basics needed for round dancing; you can also try your skill at composing your own. Before you have finished the course of square dance lessons the dancers should be able to do a few easy rounds and you, the caller-teacher, will have a feeling of real pride in your group. The dancers have learned from the beginning that a change of pace between squares is very relaxing.

It has been our experience that the people who have learned to round dance stay in the activity longer than those who refuse to try it. We have found also that round dancers make better square dancers since they dance to music. Have you ever watched the reactions

of a group of people when you put a good tune on the turntable? When they hear the beat of the music they either tap their toe on the floor or tap their fingers on something, keeping time to the music. This is an instinct born in us and dancing is a form of releasing this emotion.

We have called for a square dance club and when we asked which rounds they wanted we received the sad information, "Oh, we just rest and maybe someone brings a record of a dance they've learned and they dance it." In this case it is difficult to do anything about the situation because the caller-teacher has given the impression that rounds are not important with squares.

Teaching Not Difficult

To the new caller we say "Teach rounds as you do squares." You explain the figure, as for example what a star thru means, then have the dancers do it until they immediately do the figure when you give the command. The same is true in rounds—teach a two-step and have the dancers do it until they can do it on the cue "two-step." For example: Two forward two-steps, face partner and back away with two two-steps, come together with two two-steps, etc. "Cue" this as you would call the figures of a square. Soon your dancers are responding to your "cues" as they respond to your calls. The feeling you will have when you see them dance as you cue will make you a happy caller and glad that your dancers have learned this much of round dance terminology.

Pick your material carefully and know it very well before you teach it. You cannot take too long between tips to teach rounds so if your dancers have been taught the basics in mixers it will be much easier and take much less time to teach an easy round by the "cue system." When round dance basics are taught in your square dance class—we do mean "just a few basics." If some of the dancers are really interested in more rounds they can join a

round dance club where routines and lessons for these new dancers are being taught.

We posed this question to thirty couples—"Why did you want to round dance?" The answers varied but the general results were—"We liked the nice music of the rounds"—"We liked the challenge to learn"—"It gave us a change of pace between squares."

In many areas there are square dance clubs but no round dance clubs or classes, and if you are a caller in this type of community you can be the one person to guide or influence your dancers to round dance between tips and learn the easy rounds that are popular. Remember, you do not have to go into the round dance field as deeply as the specialized round dance teacher who must know all types of dance steps and be able to teach advanced rounds as well as easy ones.

To all callers and teachers—do keep square and round dancing as one activity.



Ernie and Lois Palmero—La Mirada, Calif.

LOIS PALMERO'S PARENTS WERE PROFESSIONAL dancers in the days of the big bands. They also had their own orchestra, so music and dancing have always been a part of Lois' life. When she was about 15 she started helping out as a pianist and vocalist with dance bands but her love of dancing wouldn't allow her to sit still.

Ernie Palmero has danced on television but didn't start at quite so early an age as Lois. He studied with Veloz & Yolanda, winning many awards. He is a Purple Heart veteran of World War II and was decorated twice for bravery.

The Palmeros met on the ballroom dance floor and a few months later they made it a permanent partnership.

In 1958 they were dragged to a square

dance class by friends and, once there, were amazed to discover how much fun it was and not a "barn dance" thing at all. At about the same time they discovered round dancing and the ballroom dancing went out the window.

After dancing with various round dance teachers in the Los Angeles area, Ernie and Lois were asked to teach a few of their friends. Result, a class in the Palmero garage, with six couples attending. The class outgrew the garage and a hall was rented. Now they have two classes a week going all the year around and teach all levels of round dancing.

The Palmeros belong to one square dance club where they teach the rounds and also teach rounds for a second square dance club. They are members of the Southern Calif. Round Dance Teachers Assn. and have held many offices. Ernie was president in 1969.

The Palmeros were Round Dance Chairman for 1969's Long Beach International Festival; have conducted workshops at State and National Conventions in California; have danced in exhibition groups. They love teaching—not just routines—but how to dance gracefully and easily.

ROUND DANCE STYLING



SKATERS POSITION

Similar to Varsouvianna but the man's right arm encircles the lady's waist, with his right hand holding her right hand at her right hip. As in Varsouvianna the man holds his partner's left hand in his left hand, in front of and slightly higher than her shoulder.

(Sources include American Round Dancing by Frank Hamilton, published September 1966, Sets in Order.)



BEND the LINE

OF ALL THE CONTEMPORARY square dance movements few have proved to be of greater versatility than this one. As a part of the Basic Program of American Square Dancing (Basics 1-50), Bend The Line is often introduced in a beginner's class while dancers are promenading around the hall in fours. As a preliminary to Right and Left Thru and a Ladies Chain, etc. the movement has great utility value.





3



4

Increasing in usefulness the movement continues to pop up in presently popular patterns and from indications it will be around a long time.

Bend The Line is not without its pitfalls, and we look at a simple use of the movement in order to point out one in particular. Starting from a line of four couples all facing in the same direction (1) there is a tendency to place the pivot point for the two resulting lines at the couple doing the breaking (2). If these two (marked X) simply hold the pivot as the two on the extreme ends of the line move forward (3) the result will be a

nose-to-nose confrontation (4), much too close and awkward for a comfortable Right and Left Thru, Ladies Chain, etc.

Of course the solution is obvious, and the pivot point is at that spot located in the center of each half of the line. Starting again with our long line (5), the dancers will act as if a broom stick or axle were placed mid-way in the center of each half of the long line (6). Those on the extreme ends of the line will move forward as before—but not as far. Those who break and who were originally in the center of the long line, instead of turning in place will back up and tend to draw the line



7



8



9



10

with them (7).

The result will find the two lines well spaced apart, adequately lined up for any follow-up movement (8).

The same principle is applied with a line of six. The pivot point is at the center dancer in each of the three-person halves of the long line (9). With those centers holding their position, with the extreme ends moving forward as the breaking couple backs up (10), the result is a pair of well spaced lines.

Frequently today Bend The Line will come from a two-faced line (11). In the example shown the two men simply release left arm

holds and back up slightly as the ladies move forward (12). The pivot point in this instance is the spot where the shoulders touch in the center of each of the two couples. At the completion of the movement the dancers will be standing at a comfortable distance, ready for whatever command may come next.

The Style Lab

One of the oldest and most useful features, The Style Lab is a continuing attempt to improve the quality and styling in contemporary square dancing. Photographic sessions utilizing "volunteers" as models occur once or twice each year.



11



12

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

Alaska

More than 250 square dancers attended the 4th Alaska State Festival held in Fairbanks last July 4. Ernie Kinney from California provided the calling. A highlight was the midnight cruise on the Tanana River aboard the riverboat Discovery to an island where the Polar Promenaders hosted a hot dog and baked bean picnic. Plans are already under way for the 5th State Festival in Juneau, Alaska's Capital City, on July 2-4, 1971. Bob Van Antwerp will be the featured caller. Write Alaska State Festival, P.O. Box 77, Juneau, Alaska 99801.

New Jersey

Guest callers for November at the Hayloft in Asbury Park will be Beryl Main on Nov. 2; Buzz Chapman on Nov. 14; Chip Hendrickson on Nov. 28.

— Sylvia Keleigh

Connecticut

Governor John Dempsey proclaimed Sept. 7-13 as Square Dance Week in Connecticut. In observance the Nautical Wheelers of Madison sponsored a Shindig on the Green on Sept. 12.

Current president of the Connecticut Assn. of Square Dance Clubs is James Loukides of Orange.

— Marilyn Ryan

New York

Penn-York Callers and Teachers Assn. has Chuck Fitzgerald of Binghamton as president this year.

Don Hanhurst called for summer dancing at Poughkeepsie Summer Squares in the air-

conditioned YMCA. Obvious enjoyment of the workshop tips inspired Don to start the Xperimental Squares who dance 2nd and 4th Wednesdays at the YMCA.

The Boots 'n' Bows of Wappingers Falls now dance on 2nd and 4th Fridays at Myers Corners Rd. Elementary School. Don Hanhurst is club caller.

— Betty Petrak

Massachusetts

Bill Patton is president of the Square Dance Foundation of New England, headquartered in Prudential Tower, Boston.

Minnesota

'Tasca Twirlers of Grand Rapids featured Frank Lane as guest caller on Oct. 3. On Oct. 16 Bill Morton called for Bar Naught Club in So. St. Paul. On Oct. 30 Warren Rowles called for this same club. On Hallowe'en night West Side Steppers in West St. Paul had Bob Wickers in to call for them and Pi-R-Squares of Rochester danced the night away at a Nite Owl Dance with Lynn Voight and Jerry Murray calling.

Indiana

This year the Hoosier Square Dance Festival on October 23-25 in Evansville featured Jim Stewart, Johnny Wykoff and Vaughn Parrish in the calling department; Phyl and Frank Lehnert on rounds. Roberts Municipal Stadium and the Civic Center Convention Hall were the locales for this event.

Kansas

Gary Shoemake called for the Fall Round Up on Sept. 26 at Dodge City in the Municipal Auditorium.

— Leslie Houser

Oklahoma

New officers of the Central District Square

Each month the editors of SQUARE DANCING receive hundreds of news items from all parts of the world. These items are edited and boiled down in size so that the gist of each may be included in the magazine. Time items, those referring to dates of events in the immediate future, usually get first choice. Other items appear as space is available. Occasionally items will be listed both in this section and in the Square Dance Datebook (page 55). Deadline for all news items—two months prior to the date of publication.

ROUND THE WORLD of SQUARE DANCING

Dance Assn. are Bill Dunbar, Pres.; Derrall Luttrell, Vice-Pres.; Milton Hardin, Exec. Secy.; Levoy Dukes, Social Secy.; Dick Chandler, Treas. Ray Rash is Publicity Director and Frank Warren Educational Director.

Colorado

The newly elected president of the Colorado Round dance Assn., Ken Lee, starts his duties this month. — *Ty Rotruck*

Washington

Summer events, square dance wise, are an excellent means of exposing large numbers of non-dancers to the hobby. One of these is Spokane Council's Annual Summer Festival and Salmon Barbecue. This year Johnny Le Clair was featured. Central Puget Sound Clubs dance for the public every Friday night at the Seattle Center's Food Circus, one of the dance facilities used for the 18th National Square Dance Convention.

Rainer Council's Fall Festival, The Witching Hour, was held in Sumner on Oct. 3. Central Puget Sound Council's Fall Festival took place at the Seattle Center Ice Arena on Oct. 31 with Vaughn Parrish calling.

— *Don Hulin*

California

The Monterey Peninsula Herald gave some extraordinarily good publicity to the First Monterey Peninsula Square Dance Festival last August by devoting a page of excellent pictures to the affair beforehand. Ernie Kinney and Johnny LeClair were callers at this year's event and plans are already in progress for next year.

The 20th Annual Fiesta de la Cuadrilla will be held in beautiful Balboa Park, San Diego, on Nov. 6-8. There will be a complete square and round dance program, workshops, clinics, after parties, teen dancing. Write Ralph Nelson, 12044 Royal Road, Sp. 57, El Cajon, Calif. 92021.

The Cow Counties Hoedown Assn. kicked off California Square Dance Week on Sept. 6 and the week ended with a Grand Finale at the Highlanders Club. Publicity for the week noted, "The fun you have, the pleasure you feel and the places you see, are the least of the benefits you derive from this very fine activity. Among the most important and far-

reaching are the many lasting friendships you make through the years." — *Glenn Sanford*

New officers of Cow Counties Hoedown Assn. are Dick Coleman, Pres.; Ancil Hampton, Vice-Pres.; Clarence Babcock, Treas.; and Frank Conrad, Secy. This association covers San Bernardino and Riverside Counties.

Taw Twirlers of Marina—some 40 strong—attended a performance of the old morality play, "The Drunkard" at the historic First Theatre of California in Monterey, and found themselves part of the action. At a point in the Olio following the regular production the M.C. invited Brad Bradford, Twirlers caller, up on the stage and asked him to call a square. Four stalwart couples, the girls in "heels," stepped up on the ancient stage and squared up to "Good Old Summertime," which had a fine lilt but not a hoedown beat. The performance brought down the house just the same, and scored another for square dancers.

Square dance camping enthusiasts are invited to enjoy the many entertainments planned for the Annual Death Valley '49er Encampment Nov. 12-15. They may bring their own campfire wood, food and water, as well as square dancing duds. Darrell Marsh will call at Furnace Creek Inn on lucky Friday, Nov. 13 and on Saturday, Nov. 14.

— *Russ Johnson*

Tennessee

Marshall Flippo, Beryl Main and round dance instructors Manning and Nita Smith will constitute the staff of the 8th Mid-South Square and Round Dance Festival on Nov. 13-14. Locale of the big party is the Chisca-Plaza Motor Hotel. Write Greater Memphis S/D Assn., 3514 Amesbury St., Memphis, Tenn. 38128.

— *Odie Bradford*

Guest callers for the TERC Square Dance Club in Kingsport for the balance of the year are Harry Lackey on Nov. 14; John Saunders on Nov. 28 and Marshall Flippo on Dec. 12.

Virginia

Tidewater Square and Round Dance Council officers for the calendar year 1970 are John Veit, Pres.; Linus Schuh, Vice-Pres.; Raleigh Copeland, Secy.; Sam Sakakini, Treas.

Al Warrick began a new class on Sept. 9 in conjunction with National Square Dance Week. This is a project of the Blue Ridge Twirlers of Winchester and Front Royal which

club dances regularly on the 1st and 3rd Fridays at Parish Hall in Boyce, with Curley Custer.

—Winston Baker

Hampton's First Lady, Mayor Ann Kilgore, helped lead the Grand March for that city's first square dance festival last summer. Not yet enrolled in a class at last writing, still Mayor Kilgore is a square dance fan and indicated that National Square Dance Week would be recognized by the City of Hampton.

—Sam Reams

Texas

The Gulf Coast Callers Co-op will present the 14th Annual Goodfellows Christmas Benefit Square Dance Ball in the Grand Ballroom of the Rice Hotel, Houston, at 2 P.M. on Dec. 13. The dance is a 100% charity event, every penny going to the Christmas Toy Program in Houston. Callers will be Richard Beckendorff, J. C. Flowers, Dick Hedges, Richard Lawson, James Pitchford, Luther Pitchford, Johnny Reagan, Don Tuggle, Tony Sikes and Lew Torrance. A good floor and Hilton sound should be further attractions.

Nevada

Current president of the Square Dancers of So. Nevada, Inc. is Jules Benbow, with Michael Webster, Vice-Pres.; Marsha Poirier, Secy. and Dee Shaughnessy, Treas. Square dance information for the area is available at Holiday Inn, Las Vegas C. of C. and Savoy Motor Hotel—(702) 735-5768.

British Columbia

Swingin' Singles with caller Ron Tucknott dance every Friday night at St. Matthias Hall, Victoria. Write Marsha Currell, 3337 Acemink, Victoria, B.C.

—Al Young

Marvelous editorial comment on square dancing was carried by the Penticton Herald in conjunction with the B.C. Square Dance Jamboree last August. One paragraph read, "In the sphere of attempting to build a better world by building a better community this newspaper is thankful for the thousands of square dancers who congregate here at this time each year and provide such welcome, cheerful photogenic news." And the point was proved by a selection of cheerful pictures.

—Loren Parker

Okinawa

The Rice Paddy Promenaders of Kadena Air Base have a "Caller Wanted" sign out.

ROUND THE WORLD of SQUARE DANCING

During the past year they have danced at three International Folk Dance Festivals sponsored by the American-Ryukyuan Culture Center and the Okinawan Jaycees Anniversary. It is a lively group and callers on their way to Okinawa are asked to contact TSGT John S. Pennington, 1962 Comm Gp., Box 21651, APO 96239 San Francisco.

—Frank Kelley

Germany

Sept. 4-6 were the dates for the 16th Annual EAASDC Fall Round-Up hosted by the Mannheim Mixers at the Burgerhaus in Morfelden. Stateside callers at the mike were Dave Taylor and Johnny LeClair with a group of American Square Dance Workshop dancers. Many special events were planned to coordinate with this annual square dance affair.

Paul Hartman from Washington, D.C., now on TDY in Europe, donated his talents to a dance workshop at Worms in July. Twenty squares participated.

—Jim Taylor

Louisiana

The Square D Club of Shreveport held its 18th Annual Festival on Oct. 24 at the American Legion Club with callers Jerry Haag and Jon Jones. Rounds were in charge of the John Winters.

—W. M. Brummett

Georgia

The duPont Operations Recreation Assn. of Savannah River Plant will host its 6th Annual ORA Fall Festival at Bell Auditorium in Augusta on Nov. 21. Cal Golden will call the dance. Write S. J. Orsini, SRP duPont ORA, Aiken, S.C. 29801.

Florida

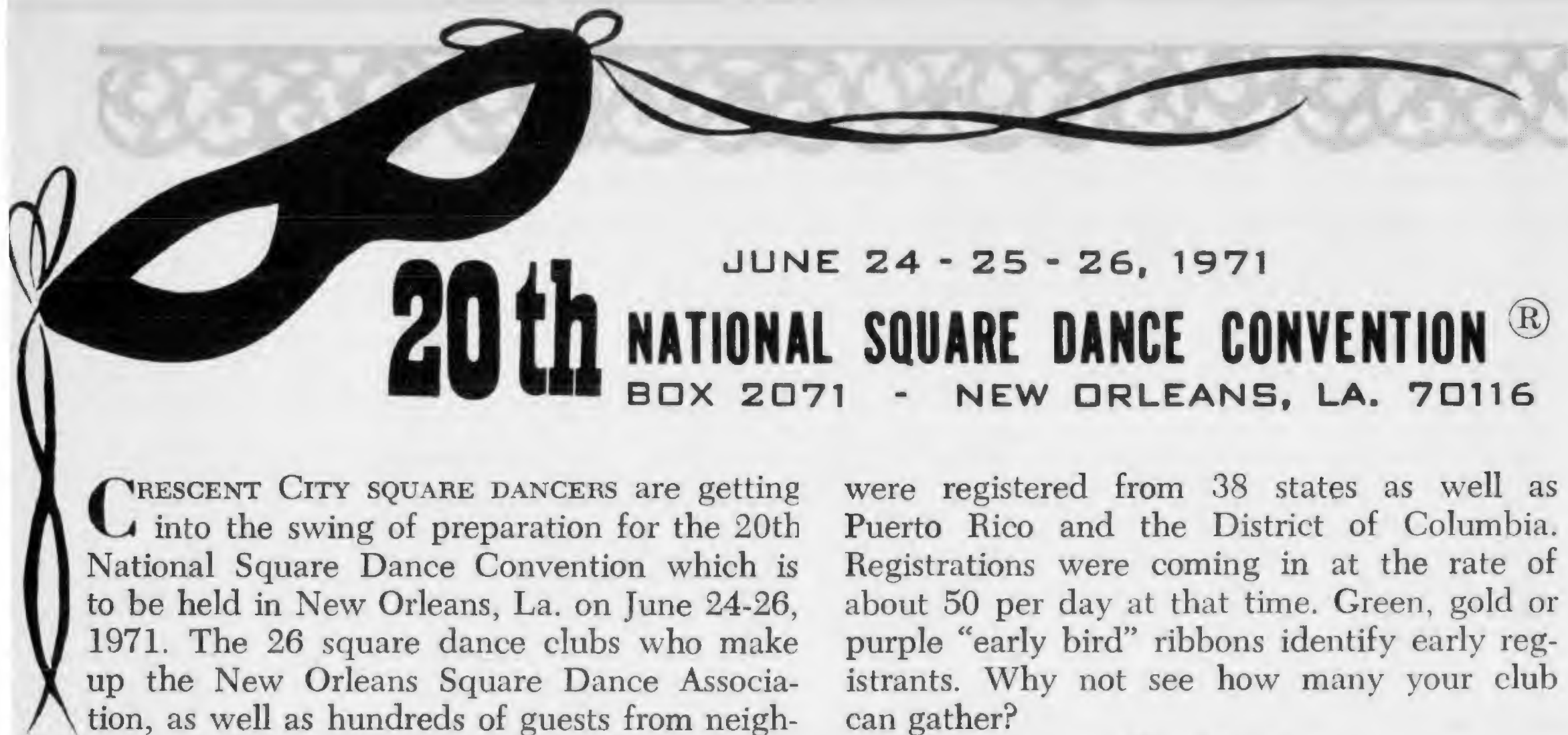
The North East Florida Square Dancers Assn. Fall Roundup is planned for Nov. 20-21 in Jacksonville. Area callers will be on hand Friday night; Vaughn Parrish will be featured on Saturday. This is the 18th such affair which makes it the second oldest continuous festival of this kind in Florida.

—Virgil A. Green

South Carolina

The First Annual Palmetto Promenade was held on Oct. 9-10 at Poinsett Hotel, Greenville, with Bill Volner calling and rounds by Ed and Helen Remy. On Oct. 31 the S.C. Federation Dance was sponsored by the Swamp Stompers of Charleston at the Charleston AFB.

—Russ Flick



JUNE 24 - 25 - 26, 1971

20th NATIONAL SQUARE DANCE CONVENTION[®]

BOX 2071 - NEW ORLEANS, LA. 70116

CRESCENT CITY SQUARE DANCERS are getting into the swing of preparation for the 20th National Square Dance Convention which is to be held in New Orleans, La. on June 24-26, 1971. The 26 square dance clubs who make up the New Orleans Square Dance Association, as well as hundreds of guests from neighboring states, had a preview of Rivergate, the city's new convention center, on July 17-18 when the New Orleans Square Dance Festival was held there.

The large crowd of almost 2000 dancers seemed almost lost in the spacious main hall; as a matter of fact, only a part of the huge Rivergate facility was used. Spectator seats were about half full on Saturday night and many of those watching the dancing wore sweaters or jackets because the hall was that cool.

Jim Hilton of California, well-known square dance audio engineer, provided the sound and made the statement, "This is not a difficult hall to sound." Since this is a basic need of any successful convention, to hear the caller, Hilton's statement is encouraging.

One of the most impressive sights at the Rivergate Festival was the representation from numerous teen age clubs in the area. Square dancing in Louisiana would seem to be assured of a bright future, judging by the interest and enthusiasm of these young dancers.

Registration Burgeoning

Advance registrations continue to flow in at an unprecedented rate for the 20th National. It would seem that *every* square dancer would like to visit New Orleans—the "City of Fun in '71," slogan of next year's Convention. And those who haven't thought of it yet are invited to *join the crowd*. As of late August dancers

were registered from 38 states as well as Puerto Rico and the District of Columbia. Registrations were coming in at the rate of about 50 per day at that time. Green, gold or purple "early bird" ribbons identify early registrants. Why not see how many your club can gather?

Miscellany

The camping committee reports that additional facilities have been obtained in recent weeks to accommodate the camper-trailer crowd . . . Special attractions are progressing rapidly with plans for the gala Mardi Gras Tableau promising to make that typical New Orleans touch an outstanding feature of this convention.

Mail registrations to 20th National Square Dance Convention, Box 2071, New Orleans, La. 70116.

THIS FEATURE

In the past 19 years, since the first National Convention was held in Riverside, California in 1952, this publication has devoted more than 320 pages free of charge to this event with a space value based on current advertising price rates of more than \$50,000. It is our feeling that the National Convention can contribute to the continued growth and stimulation of American Square Dancing, and it is with this hope in mind that we make this section available to each succeeding convention. It has been our pleasure each year for the last five years to present, as a paid advertisement, a four-page insert containing the pre-registration form for the following year's convention. In the January issue of SQUARE DANCING you will find your 1971 New Orleans Convention application bound into the center of the magazine.

REMEMBER: NEW ORLEANS is the CITY OF FUN IN '71

November, 1970

EVER DANCED IN SANDUSKY, OHIO? Ever danced to the calling of an editor of a national publication who just recently returned from a tour of Alaska and also did an excellent job of calling at the National Convention? Then fasten your seat belts, here comes Stan Burdick. As is the case with all our feature callers, the following list of calls are not necessarily original with Stan, but are figures that he enjoys calling both with his home clubs and while traveling.

One and three square thru
Pass thru
Outsides cloverleaf
Others do sa do
Spin the top
Pass thru
Circle four
Ladies break
Get a line
Forward and back
If you can
Whirl a girl
To a half sashay
Everyone star thru
Allemande left

Heads right and left thru
Cross trail around one
Get a line
Right and left thru
Pass thru
Bend it
Swing thru
Men trade
Turn thru
Bend the line
Pass thru
Wheel and deal
Swing thru
Turn thru
Do sa do
Swing thru
Men trade
Men circulate
Men run
Wheel and deal
Circle four
Sides break to a line
Star thru
Allemande left

Heads right and left thru
And a quarter more
Step forward
Girls hook right
Turn that line
Full turn
Couples circulate
Girls hook right
Turn the line (Full)
Wheel and deal
Circle left
Heads break to a line
Pass thru
Wheel across
Star thru
Pass thru
Allemande left

Heads square thru
Curlique to a wave
Swing thru
Centers run
Wheel and deal
Star thru
Promenade
Heads wheel around
Curlique
Cast off three quarters
Rare back
Right and left thru
Cross trail
Skip one
Skip another
Skip Mother
Skip four more
Left allemande

Heads swing thru
Box the gnat
Square thru
Circle four
Break to a line
*Pass thru
Wheel across
Wheel and deal
Peel off
(Repeat from * two more times)
**Pass thru
Round off
Double pass thru
Peel off
(Repeat from ** once)
Star thru
Right and left thru
Square thru nine hands
Allemande left

Heads square thru
 Swing thru
 Men run
 Wheel and deal
 Right and left thru
 Dive thru
 Pass thru
 Star thru
 Right and left thru
 Square the barge
 (That's square thru four hands
 Centers pass thru
 Outsides trade)
 Swing thru
 Men trade
 Box the gnat
 Right and left thru
 Half square thru
 Partner trade
 And a quarter more
 Box the gnat
 Allemande left

Sides right and left thru
 Heads spin the top
 Sides divide and join the wave
 Swing thru
 Turn thru
 Bend the line
 Do sa do
 Cast off three quarters
 Circulate twice
 Face your partner
 Star thru
 Dive thru
 Pass thru
 Star thru
 Cross trail
 Allemande left

Allemande left
 Forward two (right left)
 Turn back one
 Spin the top all eight
 (Right half, left hand star)
 Partner box the gnat
 Pull by
 Allemande left
 Forward two (right left)
 Go back three
 (Right left right)
 Forward one
 Allemande thar
 Shoot the star
 Promenade
 Heads wheel around
 Right and left thru
 Right hand star
 Heads to the middle
 Left hand star once around
 Right and left thru
 Swing thru triple
 (Right left right left right left)
 Box the gnat
 Square thru three quarters
 Allemande left

Selections for Feature Caller are often made from suggestions coming from readers.

Heads swing thru
 Turn thru
 Separate around one and
 Square thru three quarters
 Circle four
 Break to a line
 Pass thru
 U turn back
 Star thru
 Centers square thru three quarters
 Centers in
 Cast off three quarters
 Star thru
 Double pass thru
 First couple left
 Next couple right
 Pass thru
 U turn back
 Star thru
 Centers square thru three quarters
 Centers in
 Cast off three quarters
 Star thru
 Two ladies chain
 Substitute
 Square thru five hands
 Allemande left

Heads swing thru
 Girls trade
 Men trade and
 Star thru
 Swing thru the outside two
 Girls trade
 Men trade and
 Star thru
 Bend the line
 Forward and back
 Swing thru three hands
 (Right left right)
 Pass thru
 On to the next
 Swing thru
 Box the gnat
 Right and left thru
 Star thru
 Dive thru
 Pass thru
 Swing thru
 Spin the top
 Pass thru
 Partner trade
 Cross trail
 Allemande left

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Bob Page	Square Dance Editor
Ken Collins	Final Checkoff

Heads right and left thru
Ladies lead dixie style
Ocean wave
Step thru
Circle four
Break to a line
Square thru three quarters
Courtesy turn
Ladies lead dixie style to
An ocean wave
Men trade
Left swing thru
Girls trade
Girls run
Bend the line
Right and left thru
Two ladies chain
Send 'em back dixie style
Ocean wave
Step thru
Allemande left

STAN BURDICK



After a couple of decades of calling, Stan Burdick is just as enthusiastic about the activity as ever—if not more so. He and his wife, Cathie, not long ago took over the editing and publishing of *SQUARE DANCE*, a national magazine for callers, leaders and dancers. And when their writing and publishing chores allow them, you'll find them off somewhere calling a dance, serving as a staff member on a vacation institute or panel or in one way or another just being thoroughly involved in square dancing. As if all of this were not enough, Stan, as an accomplished cartoonist, has published several books of square dance cartoons and has recorded on Top and Grenn labels. The Burdicks call Huron, Ohio, their home where they and their three children manage to remain just about the busiest family in the square dance universe.

Heads half square thru
Swing thru
Spin the top
Girls trade
Square thru three quarters
Move on to the next
Pass thru
Partner trade and
A quarter more
Swing thru
Square thru
Move on to the next
Square thru three quarters
U turn back
Swing thru
Square thru three quarters
Move on to the next
Forward
Back away
Rollaway a half sashay
Swing thru
Square thru three quarters
Move on to the next
Barge thru
Allemande left

SINGING CALL*

LUCKY SON OF A GUN

By Red Bates, Hampden, Massachusetts
Record: Jay-Bar-Kay # 111, Flip Instrumental
with Red Bates

OPENER, MIDDLE BREAK, ENDING

Allemande left the ladies star

Gentlemen promenade

Allemande left the gentlemen star

The ladies promenade

Allemande left same corner

Turn your partner by the right

The men star left go once inside tonight

Now with your partner

Turn thru corners allemande

Come back a do sa do promenade the land

Lucky lucky lucky me

I'm a lucky son-of-a-gun

I work eight hours I sleep eight hours

I keep eight hours for fun

FIGURE:

One and three lead to the right

Circle round the track

Break right out and form a line

Forward up and back

Pass thru wheel and deal

Centers swing thru

Turn thru to your corner

Left allemande you do

Now with your partner do sa do

Corner lady swing

Left allemande new corner

Come back promenade and sing

Lucky lucky lucky me

Though I haven't got a dime

I dance and play in a carefree way

And have a heck of a time

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for side, Ending

ROUND DANCES

SHE'S MINE — Belco 239

Choreographers: Vaughn and Jean Parrish

Comment: An easy thirty two measure two-step routine with four measures repeated. Complete dance goes through one and a half times plus four measure ending.

INTRODUCTION

1-4 CLOSED M facing LOD Wait; Wait; Rock Fwd, —, Recov, —; Rock Back, —, Recov, —;

PART A

1-4 Walk Fwd, —, 2, —; Fwd, Close, Back, Close; Fwd, Close, Back, —; ($\frac{3}{4}$ L Twirl end in BANJO) Back, $\frac{1}{4}$ R Turn end facing WALL, Fwd to BANJO, —;
5-8 Arnd Two-Step; Arnd Two-Step end in CLOSED M facing WALL; Side, Turn/Close to end facing RLOD in L OPEN, Check, —; Back, Side, Thru to face LOD in SEMI-CLOSED, —;
9-12 Fwd Two-Step; Walk, —, 2, —; Fwd Two-Step; Walk, —, 2 end M facing WALL in LOOSE-CLOSED, —;
13-16 Side, Behind, Side, Behind end in SEMI-CLOSED; Walk, —, 2 end in CLOSED, —; Turn Two-Step; Turn Two-Step end M facing WALL in LOOSE-CLOSED;

PART B

17-20 Side, Behind, Side, Front; Side, Behind, Side, Front end in SEMI-CLOSED facing LOD; Rock Fwd, —, Recov to CLOSED, —; Dip Center, —, Recov to LOOSE-CLOSED M facing WALL, —;
21-24 Repeat action meas 17-20;
25-28 Side, Close, Fwd, —; Rock Fwd, —, Recov, —; Side, Close, Back, —; Rock Back, —, Recov, —;
29-32 (R Twirl) Side, Behind, Side, —; (Rev Twirl) Side, Behind, Side to end in CLOSED; Turn Two-Step; Turn Two-Step;

SEQUENCE: A — B — A and Ending.

Ending:

1-4 Fwd Two-Step; Fwd Two-Step; (R Twirl) Fwd, —, 2, —; Apart, —, Ack, —.

SHE'S MAKING EYES AT ME — Belco 239

Choreographers: Toni and Lu Delson

Comment: Good ragtime music and a very easy two-step routine. Eight measures repeat.

INTRODUCTION

1-4 OPEN Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

PART A

1-4 Fwd Two-Step; Fwd Two-Step end facing M's L and W's R hands joined; Side, —, Behind, —; Side, —, Thru to SEMI-CLOSED, —;
5-8 Repeat action meas 1-4;
9-12 Fwd, Close, Back, —; Back, Close, Fwd

end facing, —; Side, —, Behind end facing LOD, —; Walk Fwd, —, 2, —; Side, Close, Thru end L OPEN facing RLOD, —; Side, Close, Thru end facing in CLOSED, —; Turn Two-Step; Turn Two-Step end facing LOD in SEMI-CLOSED;

PART B

17-20 Fwd Two-Step; Fwd Two-Step; Fwd Swiveling $\frac{1}{2}$ R end facing RLOD in L OPEN, —, Step Back, —; Back, Close, Fwd, —;
21-24 Fwd Two-Step; Fwd Two-Step; Fwd Swiveling $\frac{1}{2}$ L end facing LOD in OPEN, —, Step Back, —; Back, Close, Fwd end M facing WALL in CLOSED, —;
25-28 Side, Close, Fwd, —; Side, Close, Back Swiveling $\frac{1}{4}$ R end facing RLOD in L OPEN, —; Back, Close, Fwd/Face end in LOOSE-CLOSED M facing WALL, —; Side, Close, Thru, —;
29-32 Turn Two-Step; Turn Two-Step end facing LOD M's L and W's R Hands joined; (R Twirl) Walk Fwd, —, 2, —; 3, —, 4 end in SEMI-CLOSED, —;

SEQUENCE: A — B — A — B — A and Ending.
Ending:

1-4 Fwd Two-Step; Fwd Two-Step; (R Twirl) Fwd, —, 2, —; Apart, —, Point, —.

SO NICE — Hi-Hat 878

Choreographers: Louis and Mona Cremi

Comment: An intermediate level cha-cha that offers something a bit different. The dance has three parts. Part A has sixteen measures but eight of them are repeats. Part B has eight measures as does Part C.

INTRODUCTION

Both hands joined M facing WALL Wait 1 drum beat, pause . . 3 quick pickup notes.

PART A

1-4 Rock Fwd, Recov, Back/Close, Back; Rock Back, Recov, Fwd/Close, Fwd; Rock Side, Recov retain M's L and W's R hands joined, $\frac{1}{2}$ R Turn/2 end slightly back to back, 3; Rock Side, Recov, $\frac{1}{2}$ L Turn/2 end M facing WALL both hands joined, 3;
5-8 Side, Behind end facing LOD M's R and W's L hands joined, Fwd/Close, Fwd; Turn/Side end slightly back to back, Behind end facing LOD, Fwd/Close, Fwd; Rock Side, Recov/Roll Across R face XIB end M facing COH, In Place/2, 3; Rock Side, Recov, In Place/2, 3;
9-12 Repeat action meas 1-4 except to move twd RLOD;
13-16 Repeat action meas 5-8;

PART B

1-4 Side, Behind, Fwd/Close, Fwd; Side, Behind, Fwd/Close, Fwd; Rock Apart, Recov, (change sides) Cross/Side, Cross end in L OPEN facing LOD; Rock

- Apart, Recov, (change sides)
Cross/Side, Cross end in OPEN;
5-8 Fwd, 2, Fwd/Close, Fwd; Rock Fwd,
Recov, (L Wrap) In Place/2, 3; Rock
Back, Recov, In Place/2, 3; (R Twirl)
Fwd, 2, Turn/2 end facing partner and
WALL, 3;

PART C

- 1-4 Repeat action meas 1-4 of Part A
except to end in BANJO Wrap M facing
WALL;
5-8 Wheel arnd, 2, Step/Close, Step;
On Arnd, 2, Step/Close, Step end
facing LOD in OPEN; Solo Circle Away,
2, Step/Close, Step; Circle Together, 2,
Step/Close, Step end M facing WALL
both hands joined;

SEQUENCE: A — B — A — B — C and Ending.
Ending:

- 1-4 Rock, 2, 3, 4; (Twirl) Side, Behind,
Side, Front; Side/Behind, Side/Front,
(Twirl) Side, Close; Apart, —, Point, —.

PEPPY — Hi-Hat 878

Choreographers: Don and Pete Hickman

Comment: A very easy two-step routine to good
music. The dance is thirty two measures
long with eight repeated.

INTRODUCTION

- 1-4 OPEN Wait; Wait; Apart, —, Point, —;
Together to CLOSED M facing LOD, —,
Touch, —;

DANCE

- 1-4 Fwd Two-Step; Fwd Two-Step; Side,
Close, Cross, —; Side, Close, Cross, —;
5-8 (Twirl twd COH) Side, Behind, Side,
Touch; (Rev Twirl twd WALL) Side,
Behind, Side, Touch; Turn Two-Step;
Turn Two-Step end M facing LOD;
9-12 Repeat action meas 1-4;
13-16 Repeat action meas 5-8 except to end
in OPEN facing LOD;
17-20 Side, Touch, Side, Touch; Step, Kick,
Step, Kick; Circle Away Two-Step; Circle
On Arnd Two-Step end M facing WALL
in CLOSED;
21-24 Side, Close, Fwd, —; Side, Close, Back,
—; Side, Draw, Close, —; Side, Draw,
Close end in SEMI-CLOSED facing
LOD, —;
25-28 Fwd Two-Step; Fwd Two-Step end M
facing WALL in CLOSED; Side, Close,
Thru end in REV SEMI-CLOSED facing
RLOD, —; Back, Lock, Back, Lock;
29-32 Back, Side, Thru end in SEMI-CLOSED
facing LOD, —; Walk Fwd, —, 2 end
LOOSE-CLOSED M facing WALL, —;
Side, Behind, Side, Front; Pivot, —,
2 end M facing LOD, —;

SEQUENCE: Dance goes thru twice end M
facing WALL for Tag.

Tag:

- 1-2 Side, Close, Side, Close; Apart, —,
Ack, —.

RAIN DROPS KEEP FALLIN' ON MY HEAD — Jay-Bar-Kay 502

Choreographers: LeVerne and Doris Reilly

Comment: An easy level two-step and good
danceable music to an excellent tune.

INTRODUCTION

- 1-4 OPEN Wait; Wait; Apart, —, Point, —;
Together to CLOSED M facing WALL,
—, Touch, —;

PART A

- 1-5 Side, Close, Fwd, —; Side, Close, Back,
—; Dip Bk, —, Recov, —; Turn Two-
Step; Turn Two-Step end M facing LOD;
6-10 Side, Close, Cross end in SIDECAR, —;
Side, Close, Cross end in BANJO, —;
Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —;
Walk, —, 2 end M facing WALL, —;
11-15 Repeat action meas 1-5;
16-20 Repeat action meas 6-10 except to
end in SEMI-CLOSED facing LOD;

PART B

- 1-5 Fwd Two-Step; (Roll XIF end in L OPEN
facing LOD) In Place, 2, 3, —; Fwd,
Close, Back, —; Back, Close, Fwd, —;
(Roll XIF end in SEMI-CLOSED facing
LOD) In Place, 2, 3, —;
6-10 Fwd Two-Step; Side, Close, Thru end in
L OPEN facing RLOD, —; Side, Close,
Thru end CLOSED M facing WALL, —;
Side, —, Behind, —; Side, —, Front to
SEMI-CLOSED, —;
11-15 Repeat action meas 1-5 Part B;
16-20 Repeat action meas 6-10 except to
to end in CLOSED M facing WALL;

SEQUENCE: A — A — B — B — A — B and Tag.
Tag:

- 1-6 Side, Behind, Side, Behind end in
SEMI-CLOSED; Walk, —, 2 end CLOSED,
—; Pivot, —, 2 end M facing WALL, —;
(R Twirl, —, 2, —;) Side, —, Behind, —;
(3, —, 4 end M's R and W's L hands
joined, —;) Side, —, Front, —; Apart,
—, Point, —.

I'LL NEVER FALL IN LOVE AGAIN—

Jay Bar Kay 502

Choreographers: Howard and Phyllis Swanson

Comment: Another two-step (easy) to a
currently popular show tune. Music has
unusual phrasing.

INTRODUCTION

- 1-4 DIAGONAL OPEN Wait; Wait; Apart, —,
Point, —; Together to CLOSED M facing
LOD, —, Touch, —;

PART A

- 1-4 Run Fwd, 2, 3, —; 4, 5, 6, —; Fwd,
Close, Back, Close; Walk Fwd, —, 2 to
BANJO M facing LOD, —;
5-8 Fwd, Lock, Fwd, —; Fwd, Lock, Fwd
end in CLOSED, —; Turn Two-Step;
Turn Two-Step end M facing WALL;
9-14 (Twirl) Side, Behind, Side, Touch; (Rev
Twirl end in CLOSED) Side, Behind,
Side, Touch; Turn Two-Step; Turn
Two-Step; (Twirl) Side, Behind, Side,
Touch; (Rev Twirl) Side, Behind, Side,

Touch end in BUTTERFLY M facing WALL;

PART B

- 1-4 Face to Face Two-Step; Back to Back Two-Step end OPEN facing LOD; Cut, Back, Cut, Back; Rock Back, —, Recov M facing WALL, —;
- 5-8 Side, Close, Thru, —; Side, Close, Thru to BUTTERFLY, —; Side, Behind, Side, Behind to OPEN; Walk Fwd, —, 2 to BUTTERFLY M facing WALL, —;
- 9-14 Side, Behind, Side, Behind to OPEN; Walk Fwd, —, 2, —; Apart, Behind, Side, Touch; Together, Behind, Side, Touch end M facing WALL; (Twirl) Side, Behind, Side, Touch; (Rev Twirl) Side, Behind, Side, Touch end in BUTTERFLY;
- SEQUENCE: A — B — B end in CLOSED M facing LOD — A end in CLOSED M facing LOD and Ending.

Ending:

- 1-4 Run Fwd, 2, 3, —; On, 2, 3, —; Side, Touch, Side, Touch; (Twirl) Walk Fwd, —, 2, —; Ack.

A description of the following movement plus a discussion may be found on page 24.

RIGHT (LEFT) ROLL TO A WAVE

By Dick Han, Monticello, Indiana

From two couples back to back, on the call "Right Roll To A Wave," all four dancers do a right face turn about and merge into a right hand ocean wave. "Left Roll To A Wave," would mean to do a left face turn about and merge into a left hand ocean wave.

Heads square thru four hands
Pass thru
Right roll to a wave
Boys run bend the line
Star thru dive thru
Square thru three quarters to a
Left allemande

Heads square thru four hands
Right and left thru
Star thru pass thru
Right roll to a wave
Boys run bend the line
Allemande left

Heads lead right circle to a line
Square thru four hands
Right roll to a wave
Turn thru
Allemande left

Heads square thru four hands
Pass thru
Right roll to a wave
Swing thru girls trade
Box the gnat change hands
Allemande left

Heads lead right circle to a line
Two ladies chain
Square thru four hands
Left roll to a wave
Left swing thru girls run
Cast off three quarters
Cross trail thru
Allemande left

Heads square thru four hands
Right and left thru
Rollaway with a half sashay
Pass thru
Roll left to a wave
Allemande left

Here are some equivalent movements where Roll to a Wave will prove handy. This is the type of workshop material you can work up for yourself.

Right and left thru = Pass thru,
Right roll to a wave, Boys run,
Bend the line, Star thru

Right and left thru = Half sashay, Pass thru,
Right roll to a wave

Star thru = Pass thru, Right roll to a wave,
Boys run, Bend the line

Swing thru = Pass thru, Right roll to a wave,
Centers trade

SINGING CALL*

OUR LITTLE RANCH HOUSE

By Bill Saunders, Santa Barbara, California
Record: Blue Star # 1876, Flip Instrumental
with Bill Saunders

OPENER, MIDDLE BREAK, ENDING
Circle left

We'll have a ranch house
When we settle down
Close to the bus line that runs into town
Allemande your corner
Weave the ring awhile
We'll go suburban western style
Turn thru your partner corner allemande
Do sa do your partner promenade that land
Take her back home
When you get to that spot
You'll have what city folks ain't got
FIGURE:

Head couples square thru
Four hands around
Do sa do the corner girl one time around
Swing thru when you're thru
Boys run and then
Couples circulate gonna' wheel and deal
When you're thru you
Dive thru pass thru and swing
All promenade her round that ole ring
Take her back home and
When you get to the spot
You'll have what city folks ain't got
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

Here are a couple by Vaughn Parrish,
Boulder, Colorado.

Head ladies chain right
New side ladies chain across
One and three spin the top
Sides divide and
Everybody right and left thru
Same ladies chain
Same ladies turn thru
Allemande left

Four ladies chain three quarters
One and three spin the top
Sides divide and
Everybody right and left thru
Two ladies chain
Pass thru wheel and deal
Centers star thru
Spin the top
The others divide and
Everybody right and left thru
Cross trail
Allemande left

Here are five interesting figures by
Bill Armstrong, Los Angeles, California

(45)
Head ladies chain right
New side ladies chain across
Two and four right and left thru
One and three lead right
Circle to a line
Half square thru
Right to Mother
Wrong way grand right and left
I'll tell you why
Give her a right
Pull her by
Allemande left

(40)
Allemande left and
Allemande thar
Right and left and
You make a star
Men back up and not too far
Shoot that star full turn man
Partner right wrong way grand
Meet her again don't just stand
Pull her by
Left allemande

(45)
Four ladies chain across
One and three left square thru
Four hands round to outside two
Left square thru five hands
Five hands round
Don't just stand
Walk into a wrong way grand
Wrong way round don't be shy
Give her a right pull her by
Allemande left

Two and four lead right
Circle to a line
Right and left thru
Slide thru eight chain one
Allemande left

Four ladies chain across
Four ladies chain three quarters
One and three lead right
Circle to a line
Right and left thru
Half square thru
Eight chain one
Allemande left

SINGING CALL*

JAVA

Dance by Jack Jackson.

Called by Earl Johnston, Vernon, Connecticut
Record: Grenn # 12121, Flip Instrumental
with Earl Johnston

OPENER, ENDING

Walk all around your corner Joe
Turn partner left do a do paso
Your partner left
Your corner by the right
Turn partner left for an allemande thar
Men in the middle with a back up star
You back along you know
Take the clutch and throw it low
Pass her once let her go
Pass her again it's on you go
Allemande left with your left hand
The partner meet and right and left grand
Grand right and left go round
Just pick 'em up and lay 'em down
Do sa do your maid same girl promenade
Promenade this Cajun Queen
Take a walk to New Orleans
Walkin' talkin' all night long
Sing a little Java song

FIGURE:

Head couples promenade
Half way round he said
Into the middle do a half square thru
Do sa do with the outside two
All the way around make an ocean wave
Balance there don't be afraid
Circulate right and left thru
Turn a girl and then
Dive thru square thru
The others divide and star thru
Your corner swing and whir
Around and around with the pretty girl
Allemande left with your left hand
Weave the ring well ain't love grand
In and out around you go
When you meet her promenade
Promenade this pretty little taw
Take a walk to Arkansas
Walkin' talkin' all night long
Sing a little Java song
SEQUENCE: Opener, Figure twice for heads,
Figure twice for sides, Ending.

CLOVERPEEL

By Ted Wegener, Gardena, California

Heads square thru
Peel off with the outside two
Those facing out cloverleaf
Others square thru four hands
Do sa do the outside two and
Allemande left

Breaks of a different kind by
Ed Fraidenburg, Midland, Michigan.

Heads do a right and left thru
The same two ladies chain
Same couples
Square thru four hands around
Square thru the outside two
Walk out and back
Wheel and deal
The centers
Square thru three quarters round
Do sa do to ocean wave
Swing thru and men circulate
Swing thru right and left thru
Dive thru pass thru
Left allemande

Promenade and don't slow down
Head couples wheel around
Star thru and do sa do
Make an ocean wave
Spin the top and swing thru
Right and left thru
Star thru dive thru pass thru
Do an eight chain four (patter)
Do sa do to ocean wave
Spin the top
Now swing thru
Right and left thru
Pass thru on to the next
Star thru dive thru pass thru
And pass thru
Left allemande

Four ladies chain across
One and three star thru pass thru
Star thru the outside two
Do sa do to an ocean wave
Spin the top and when you're thru
Swing thru right and left thru
Dive thru
Square thru three quarters round
Left allemande

Heads lead right circle four
Head men break and line up four
Right and left thru
Star thru do sa do to ocean wave
Spin the top swing thru
Right and left thru
Pass thru to the next two
Star thru and do sa do
Spin the top swing thru
Cross trail thru
Left allemande

Heads spin the top
Sides divide and do sa do
Two ocean waves
Swing thru turn thru
Wheel and deal
Centers star thru
Spin the top
Others divide and do sa do
Two ocean waves
Swing thru turn thru
Wheel and deal substitute
Centers do sa do ocean wave
Girls trade swing thru turn thru
Allemande left

All the girls a half sashay
Heads do sa do that way
Swing thru spin the top
Sides divide and do sa do
Two ocean waves
Swing thru turn thru
Wheel and deal
Turn thru
Left allemande

SINGING CALL*

I'M IN LOVE WITH YOU

By Roger Morris, Fairfield, California

Record: Hi-Hat # 396, Flip Instrumental with
Roger Morris

OPENER, MIDDLE BREAK, ENDING

All four ladies chain
Turn the girl and then join hands
Circle round the ring
Ladies center
*Men sashay
Circle left and then
Ladies center
Men sashay
Go left allemande
Weave around the ring
Until you meet your own
Do sa do and promenade her home
A dream right out of the blue
I like to be with you
Can't you see that I love you

FIGURE:

The head two promenade
Just half around the ring
Lead to the right and circle to a line
Dance up to the middle and back
Do a right and left thru
Turn the girl square thru
Four hands around will do
Swing the corner there
Go left allemande come back one
Promenade her too
If I can be with you
I never will be blue
Can't you see that I love you

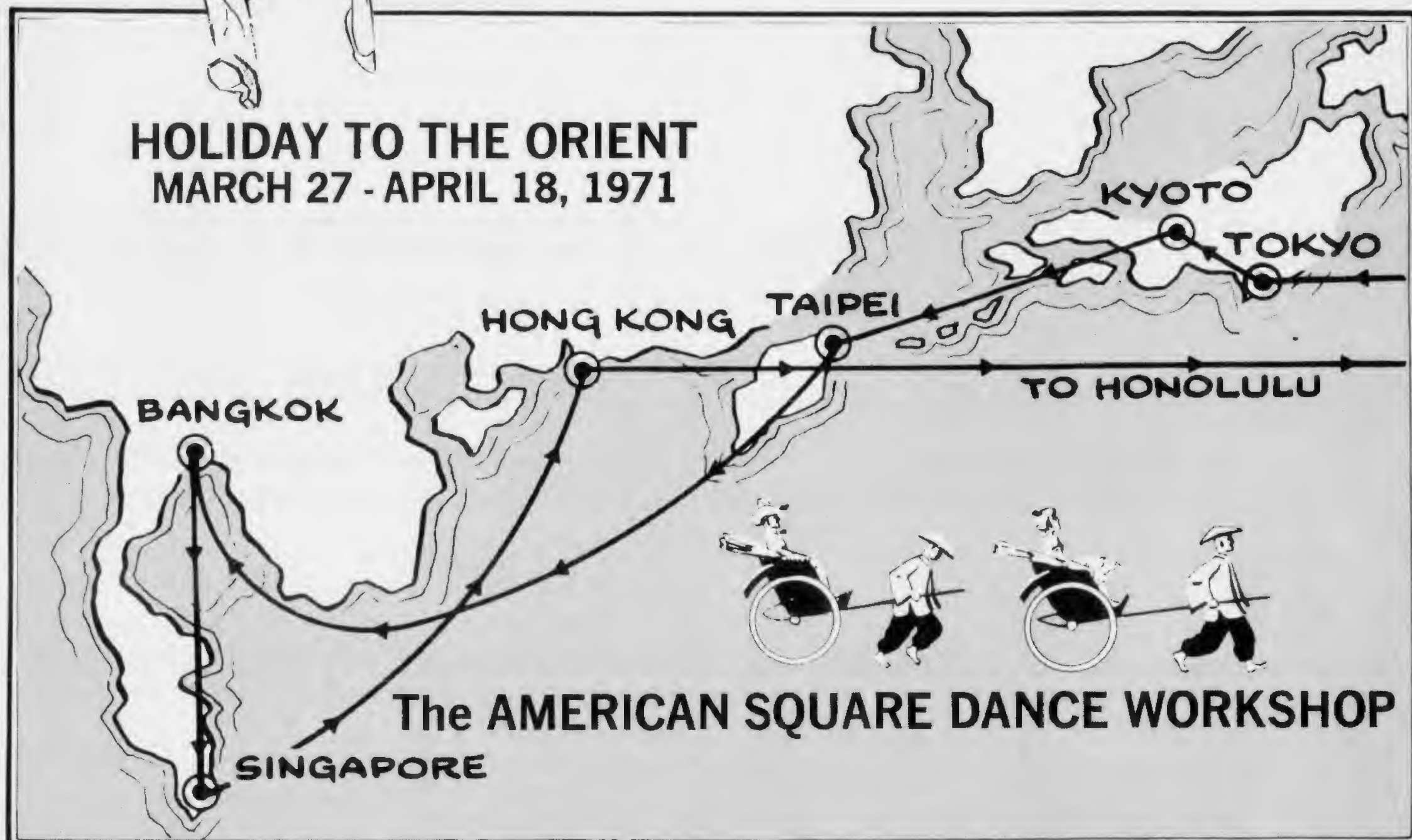
*(As ladies move to the center and back
the men move one position to the left)
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.



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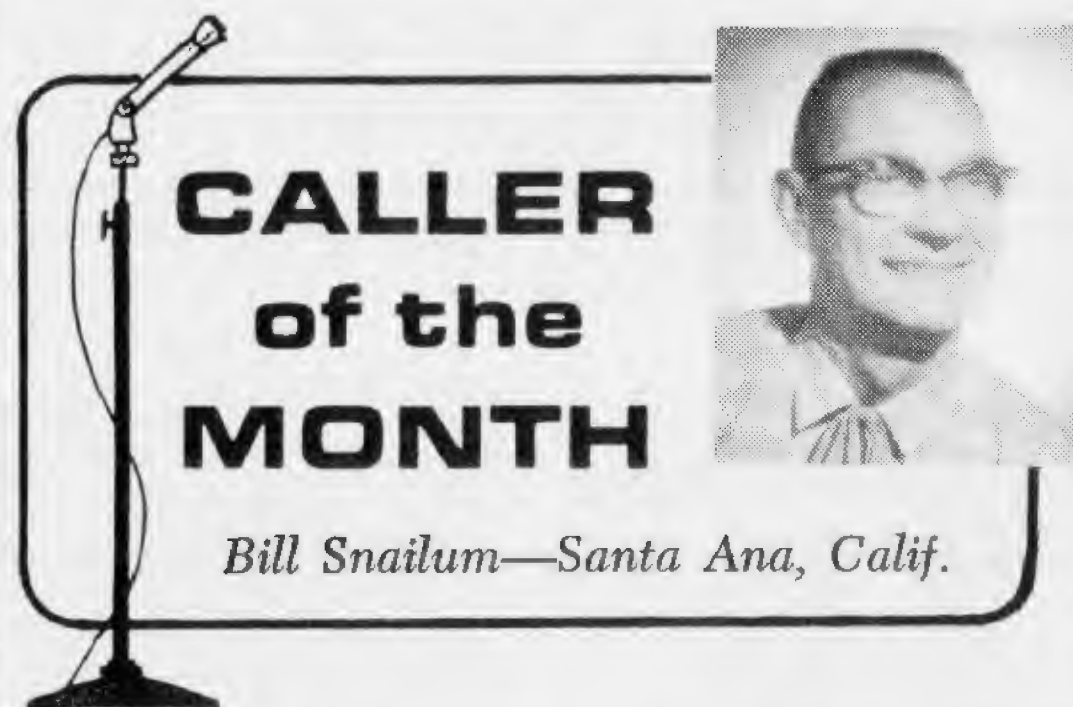
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ABOUT CALLER OF THE MONTH

One of the oldest features in *Sets in Order* (SQUARE DANCING), this column is geared to introduce to the world of square dancing a caller who is doing an outstanding job in his own area. Here is our salute to the "home club and class" teachers and callers who are doing so much to help perpetuate this activity everywhere. Selection of callers for this feature is based on stressing variety of areas and the impressiveness and sincerity of the letters written about the callers. This feature is planned several months in advance (sometimes as many as 18). Nominations are invited.



Bill Snailum—Santa Ana, Calif.

HAILING FROM TEXAS, as so many square dance callers have, Bill Snailum is the second generation of a square dancing family. His parents enjoyed that hobby down Texas way.

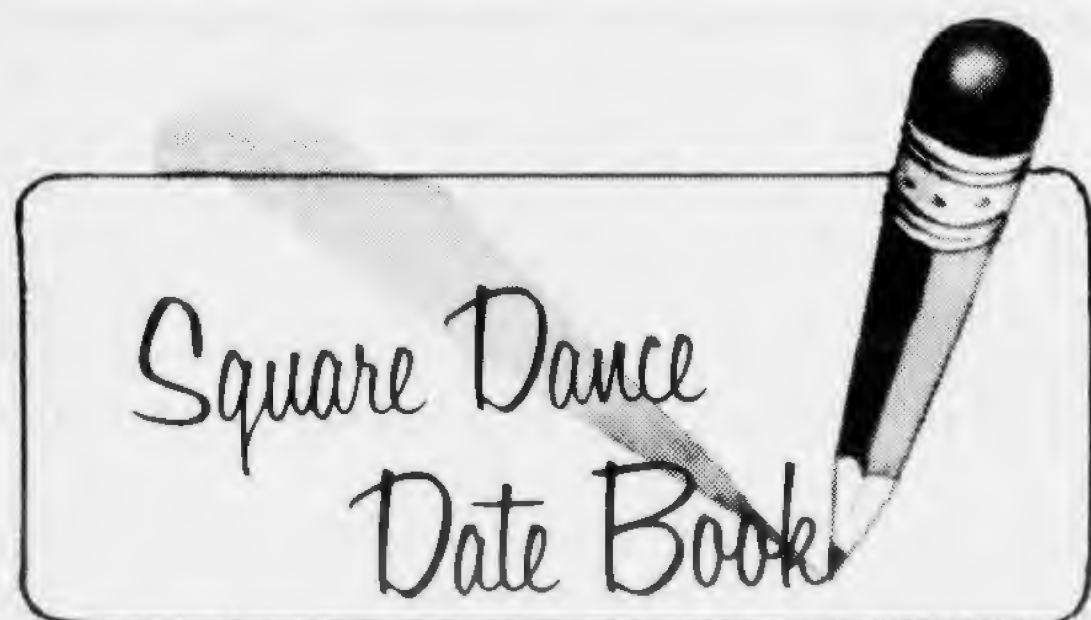
At an early age Bill moved to Arizona and was raised there. While on furlough from duty in the United State Army Air Corps during World War II, Bill married his high school sweetheart, Helen.

Bill and Helen migrated to Southern California in 1949 and in 1961 they attended their first square dance class. They were just getting going nicely when Bill was transferred by his company to Santa Ana and the square dancing was put aside for a time. A chance remark from a couple Bill bumped into thru Little League turned into an invitation to join Bob Sewell's square dance class and this the Snailums did, their real introduction to the activity. From that time on square dancing loomed large in their lives.

Bill danced for a couple of years before he decided it was time to try calling. He sagely sought instruction from Bob Van Antwerp in

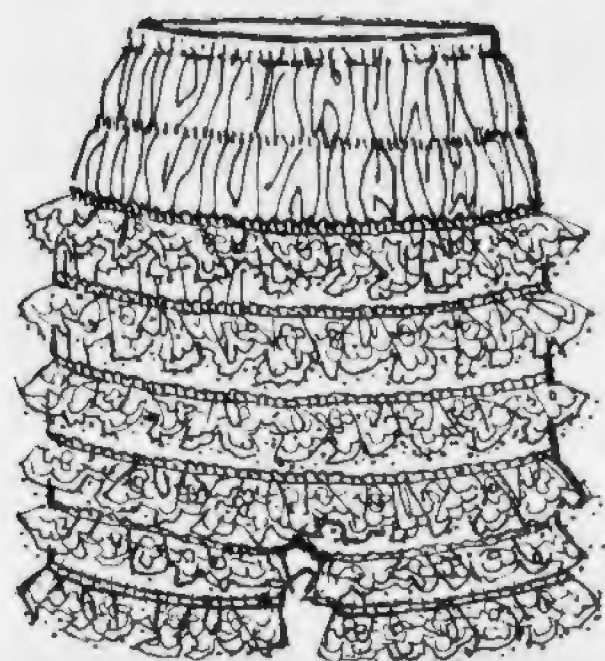
Long Beach and graduated from Bob's Callers Class in 1965. He taught square dancing at a mobile home court and the class later formed into a club. At the present time Bill calls for four clubs and teaches square dancing on a year-around basis for the Long Beach Recreation Department. In this area he teaches 16-week courses. On September 3 he graduated one class and on September 10 started another.

A guest caller all over Southern California, Bill was also on the program at the Long Beach International Festival last July. He has served as Treasurer of the South Coast Affiliated Callers and several years ago started recording for Windsor Records. Among his releases are *Ida*, *Glad Rag Doll* and *Luv-A Me*. He says the latest is always the favorite.



- Nov. 1—S.D.A.W.-S.E.A. Jamboree
Belgium, Wisc.
- Nov. 1—Harvest Ball, Parkway Inn, Niagara Falls, N.Y.
- Nov. 6-7—5th Ann. Centennial Sqs., Fall Fest., Blackwater Falls State Park, Davis, W. Va.
- Nov. 7-8—Third Annual Leadership Conference, RA Centre, Ottawa, Ont., Canada.
- Nov. 8—Lansing Fed. Spec. Dance, Everett Hi School, Lansing, Mich.
- Nov. 13-14—Death Valley 49er Encampment S/D, Furnace Creek Ranch, Death Valley, Calif.
- Nov. 13-14—Fall Sq. Dance Ball, Rock Eagle 4-H Center, Eatonton, Ga.
- Nov. 13-14—15th Richmond S/& R/D Festival, Richmond, Va.
- Nov. 13-14—Mid-South S/ & R/D Festival Chisca-Plaza Motor Hotel, Memphis, Tenn.

girl talk - - -



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Nov. 13-15—10th Ann. Colo. Rd. Dance Fest.,
Colo. Grange Bldg., Denver, Colo.

Nov. 14—4th Ann. "Horn of Plenty" Square
Dance, Fort LeBoeuf H.S., Waterford, Pa.

Nov. 14—West Prom., Fall Fling, Promen-
aders Hall, Rome, Ga.

Nov. 20-21—N.E. Florida S/D Assn. Fall
Roundup, Jacksonville, Fla.

Nov. 20-22—6th Ann. Fall Potawatomi Pow-
Wow, Angola, Ind.

Nov. 21—2nd Ann. Albany Area Square Up
Nat'l. Guard Armory, Albany, Ga.

LISTINGS FOR THE DATEBOOK

Events listed in this section are "special" dances, not necessarily guest caller or traveling caller events sponsored regularly by clubs and individuals. Jamborees, conventions, round-ups, etc. fit this category. Dates listed are from the first of the month of issue through the 15th of the following month. Datebook information must reach us two months prior to the date of publication (listings for the February, 1971 issue must be received by December 1st, 1970).

Nov. 21—6th Ann. SRP duPont ORA Fall
Festival, Bell Audit., August, Ga.

Nov. 21-22—West Kentucky S/D Festival
St. Mary H.S., Paducah, Ky.

Nov. 28—Penn-York S/D Assn. Annual Festi-
val, Dallas Sr. H.S., Dallas, Pa.

Nov. 28—Hub City Sq. & Rd. Assn., Ann. Fall
Fest., Saskatoon, Sask., Canada.

Dec. 13—14th Ann. Gulf Coast Callers Bene-
fit S/D Ball, Grand Ballroom, Rice Hotel,
Houston, Tex.

22 YEARS OF GRUNDEEN

Frank Grundeen, an enthusiastic dancer in one of our early classes, has been doing our back page cartoons since the first issue of Sets in Order in November, 1948. Next month begins the 23rd year of this feature and we marvel at the fact that somehow cartoonist Grundeen is able to come up continually with different and humorous ideas. Suggestions of unusual and humorous situations that might be used in one of these cartoons are always welcome.

RED HOT



EXERCISE TO REDUCE: According to the Health Insurance Institute, just add thirty minutes of moderate exercise to your daily routine to lose 25 pounds a year. One hour of square dancing will burn up 350 calories, an amount greater than walking, bicycling, bowling or swimming.

SQUARE DANCERS SINK CUBS: Sportscaster John Justin Smith states in his daily column that the Chicago Cubs went into Philadelphia two and one half games out of first place and ran smack dab into a convention of square dancers. The story goes that the Cubs were unable to sleep through the noise of the dancing and took to the field the next day like sleepwalkers. As a result they were beaten, while the Mets, with clear heads and bright eyes were able to defeat the Pirates and win the title.

THE HOT LINE represents a collection of news received at the last minute and of general interest to everyone in the activity. This feature is proving to be the quickest method of distributing timely square dance news and occasionally items of urgency received as late as the 15th of the month prior to the month of issue may be included.

PLANNING TO ATTEND THE OLYMPICS? Word from the German square dancers tells of a possible week of square dancing to tie in with the 1972 Olympic Games scheduled for Munich. Square dance camps, festivals and other special events would be included.

LONDON BRIDGE SQUARE DANCE PLANNED: The completion of the relocation of this famed structure set for late 1971 will be marked with a square dance featuring both British and American callers.

SOLD OUT SIGNS, an indication of a healthy activity, are going up on several large annual events. The latest is the Spring Festival in Washington, D.C., always a crowd-getter. Both Winter Asilomar vacation institute sessions are filled. Word has it that Kirkwood Lodge, Lake of the Ozarks, Mo., continues to reach waiting-list proportions for its late spring and summer dates. Classes in several areas this fall, including those in mobile home parks have reached their hall capacity. With more than 4,000 already pre-registered for the National Convention next summer a sell-out crowd may be in the making.



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

I would like to add to the reports of success of the Basic Program of American Square Dancing. I used the Manual together with Ruff's Fundamentals of Square Dancing records with my high school girls' physical education classes last winter, for a six-weeks' unit of American Square Dance. By the second week of class the boys wanted to know why they, too, couldn't learn so they volunteered for class, giving up study hall. The girls were delighted to learn only the lady's part and

not have to remember to be a "boy."

The lessons are organized well and adapted easily to our five days, 40 minutes per day, class schedule. The students felt that they were learning the *real* kind of square dancing and had very satisfying experiences when they attended square dances in the community.

Mrs. Babette M. Bowman
Lakeside, Ariz.

Dear Editor:

In fulfilling the obligations of a club caller with a complete knowledge of all phases of his duties, your 1968 Gold Ribbon Reports on "Square Dance Caller — Teaching and Cueing Rounds" gave me the extra push that I needed to take the Big Step. Many thanks to the authors of this series and to your great publication.

Paul McNutt
Birmingham, Ala.

Dear Editor:

I have a real "beef." I have just returned after a 400-mile journey to Penna. State College Festival with Al Brundage and Ron Schneider. At this festival were dancers from State College who had not finished their be-

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ginner's class so you can imagine how well some squares went. I think the teachers of these groups should tell their pupils they are not ready for such dancing; this is not fair to those of us who travel far distances or to the callers themselves.

Also, while at the National this year I found there were too many things going on at the same time and at various locations so that you had to miss something. One of the things missed has to do with "skirt flaring." Perhaps you could run an article on this styling as I

think it adds much to the beauty of the dance.

U. F. Abbs
Wexford, Pa.

When inexperienced dancers are encouraged to attend such events, the newcomer as well as the old-timer becomes discouraged. It is a practice to be avoided. There used to be quite a bit of "skirt work" in square dancing but it has almost disappeared. We will certainly consider the possibility of an article on this phase.

— Editor

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course in square dancing. We faithfully attended every lesson, every beginners' ball, studied Sets in Order, diagrammed new calls and, when our caller at graduation said, "Go forth and dance," we felt we were ready.

On the very first night we ventured forth; however, we ran head-on into trouble—double, triple, relay-the-top trouble. In every set we spread chaos, confusion and almost, at times, open conflict. We had checked carefully to see if we had mastered the 75 basics and felt well-prepared but when the caller began with relay-

the-top, grand prowl, boomerang, etc. we were clobbered.

We should have admitted defeat and left after the first tip. But our teacher had said, "Don't be discouraged; stay and dance." We did, altho we felt like "innocents abhorred." We did try to avoid dancing with the same people more than once! This wasn't difficult; several times we found that even tho' there was a vacancy in a set the dancers quickly closed ranks when we headed in their direction.

In the last tip, after a particularly sad sally,

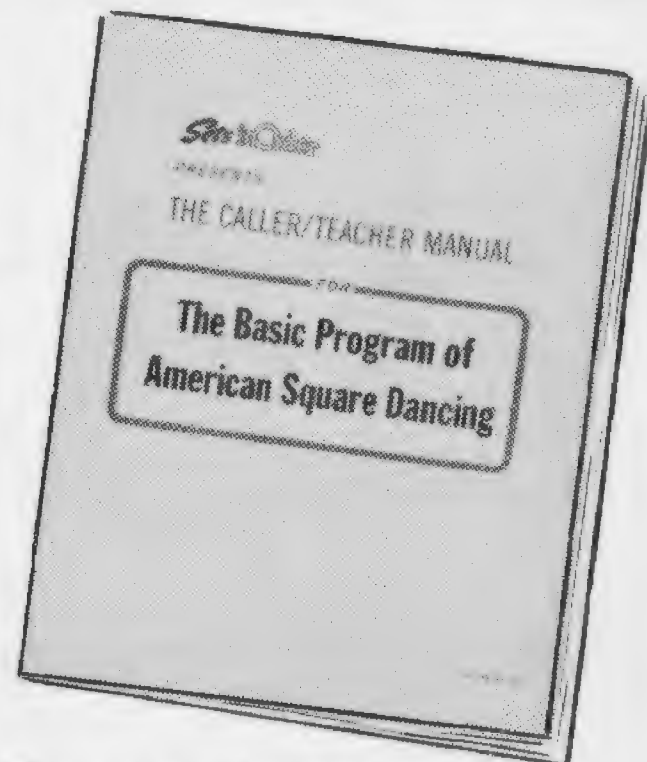
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my wife quietly stepped across the set and apologized to our irate opposite lady, explaining we were only beginners. Luckily the singing call which followed went perfectly. After that the opposite lady's whole demeanor changed—a transformation. She said, "My dears, didn't you know this is the highest level club in the area? We didn't dare come here until we had danced for *five years!* Someone should have told you."

My question is—*who should have told us?* One suggestion we have is that if a club oper-

ates only at such a high level, which it has every right to do, then there should be some indication in its listing that "only experienced dancers need apply."

We hope you will print this letter; it might save other innocents from "Dancing in where angels fear to tread."

P. B. Wass
Storrs, Conn.

It is certainly wise for clubs which do operate on what is called a "high level" basis, to advertise their dances in that way. We hope this

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experience did not deter you in continuing your square dancing; there are more clubs not in that bracket than in it. — Editor

Dear Editor:

Since last year when I came here to California as an exchange student I did not know anything about square dancing. Now when the year is over I have learned much about square dancing and graduated from the College of Do Si Dos and Allemande, taken courses in Fun, Friendliness and Good Fellowship. The graduation from square dance class

is not getting out from the school but rather getting in the dancing and more fun with nice people.

I have just noticed this when it is time to go back home to Finland. I would like to get together there with some people who know how to square dance. I would appreciate any guidance to meet people involved with square dancing. All advices and help are appreciated.

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Sampo Rauma
Tohmajarvi, Finland

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Dear Editor:

We are quite happy to have made your Paging the Roundancers in the July issue of **SQUARE DANCING**. We have received several congratulatory messages from friends here at home as well as from some we have met at square dance vacations and conventions.

We have enjoyed (Sets in Order) almost from the start of our square dancing. At first we bought the magazines from Gus Heisman when he would be in Dayton to call dances. When he quit we subscribed and have been

receiving it regularly ever since.

Especially we have enjoyed the recent articles by some well-known callers and leaders. We feel that they are trying to lead us and all dancers into an era of uniformity and simplicity in the instructions given beginners and workshopers. . . .

Over the years we have seen many figures come and go. One of the most enjoyable of the early complicated figures was Tea Cup Chain which we are still doing.

We wish success to everyone concerned

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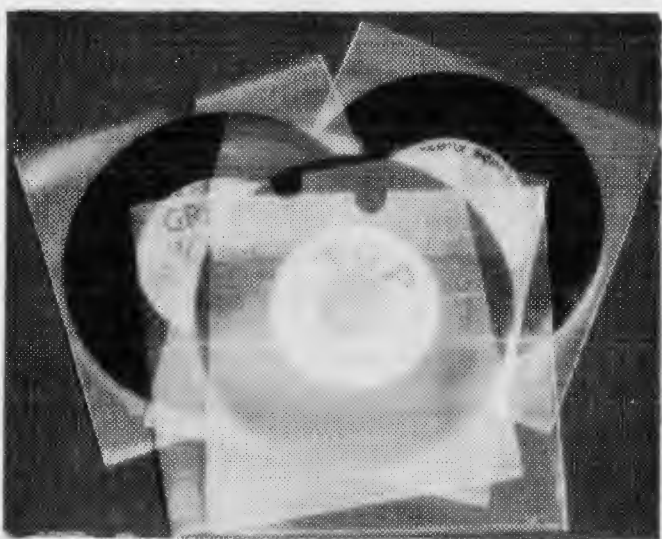
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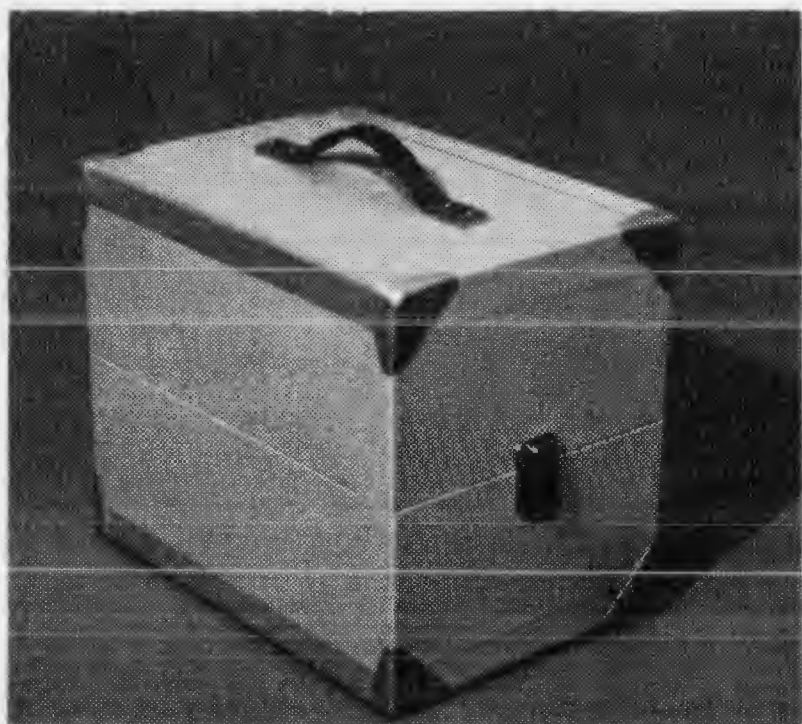
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with the American Square Dance Society. If we continue to receive the type of leadership Sets in Order has provided for such a long time we don't see how it can help but succeed.

Bryce and Elner Reay
Dayton, Ohio

PLEASE NOTE

Letters printed in this section appear as space is available, and are usually edited somewhat in length so that a maximum number may be reproduced in each issue. Unsigned articles are rolled up into small balls and trampled into small bits.

Dear Editor:

First I have to thank you very much for all you brought to us. I read my letter in the Sets in Order (SQUARE DANCING) magazine and since that time I received some letters from friends, square dancers. A Canadian wrote me two times and did help me with advices about dancing. A caller stationed in Italy came in vacation in my little town and danced with us and called for us. He did help us very much and explained to us many basic movements we didn't understand.

I had a letter from a caller living in Roma, Italy, and he is coming in Verdun to call and teach us all we do not know. I feel now and with your help that we belong to the big family of square dancing.

Dear Editor, thank you very much for your help. Excuse me for my writing and my pen who is crying.

Marie J. Martin
Verdun, France

Mademoiselle, nous vous remercions. It is a wonderful report. Perhaps one of these days we, too, will have an opportunity to visit you and dance with your dancers. Please give them our best wishes. — Editor

Dear Editor:

In our travels — especially this last trip on honeymoon — we keep looking for names to fill in gaps in the Square Dancers Guide. We could not travel without it ourselves, especially as I go to many medical meetings with dancing as a sideline...

Allen Conroy, M.D.
Mill Valley, Calif.

Dear Editor:

Thank you for the Square Dancers Guide! We know that the dancers appreciate this



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Nell Miller

North Platte, Nebr.

Dear Editor:

I am now squared away in Viet Nam. As yet I haven't had the opportunity to check on square dance clubs or dancers. I did bump into one of the callers who took one of my classes in Europe and he is located in Long Binh.

It is my understanding, from correspondence

with my wife in Germany, that there will be eight of the callers from Europe within the area of Viet Nam by September. We will try to get something going over here, maybe a callers association. That might be unique . . .

SSg William A. Zambella
APO San Francisco 96312

Dear Editor:

We are a small farming area and just had our graduating class of 18 couples. That brings our club up to 37 couples. It is the biggest club around and we are trying to make it



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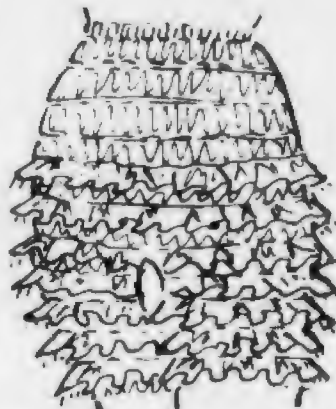


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bigger. We are called the Norton Squarenders. We enjoy your magazine very much.

Louise Kitzke
Prairie View, Kans.

Dear Editor:

Our club, the Country Capers, recently had "Ole Svenson," the national square dance mascot (a many-badged five foot doll in Western clothes) at our Oregon State Festival.

A visitor from Penticon, B.C. told me that she remembered seeing in SQUARE DANCING a request for information as to Ole's whereabouts. I have been unable to locate the item to which she referred and wondered if you could help.

Jay Clark
4215 S.W. Pendleton Street
Portland, Oregon 97221

So far no luck but perhaps someone will see this letter and get in touch with you. — Editor.

HUGH DIMMERY

All of square dancing has lost a most dedicated man in the passing of Hugh Dimmery of Columbia, South Carolina. He was a true friend of dancers, callers and all people, and had that little something extra that brought

happiness to all who knew him. He will be long remembered.

SILVER SPINNERS TO NEW ORLEANS

A hit of the National Convention in Louisville was the Silver Spinners Exhibition Group from Seattle, Wash. These dancers, whose name refers to the spinning of the silver wheels on their wheelchairs, have also attended several other National Conventions and contributed their unique and lovely number. They would like very much to continue and attend the 20th National at New Orleans. However, they have worked so hard during the past year to earn funds to get them to Louisville that they feel they are not able to put out the effort required to do the same thing for next year.

A group from the Riptides Square Dance Club of Virginia Beach, Va., had several lengthy discussions with the Silver Spinners in Louisville and were inspired to create a method whereby the wheelchair group could be present in New Orleans. They are putting on a series of special events to accrue funds and they also solicit other square dance groups to get in on this action. A minimum of \$2500

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are both FILLED and on a waiting list basis. The staff members for these two events are: Marshall and Neeca Flippo, Frank and Carolyn Hamilton, Frank and Barbara Lane, Bob and Becky Osgood, Bob and Nita Page, and Willie and Vonnie Stotler.

The big Summer session set for the week of
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will commemorate the first Asilomar and attract many of the old-timers for a wonderful week of dancing. On the staff are: Don and Marie Armstrong, Connie Connaughton (for the kids program), Bruce and Shirley Johnson, Arnie and Jan Kronenberger, Bob and Becky Osgood, Manning and Nita Smith, Bob and Roberta Van Antwerp.

Brochures for the Summer 1971 Asilomar will not be ready for some time but you may send in your request and a copy will be mailed to you as soon as they are printed.



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is needed to allow five couples of the Spinners to go to New Orleans. Contributors or those who wish more information may write to Jim and Liz Kirkman, 3109 E. Cheltenham Place, Virginia Beach, Va. 23452.

NEWS ON SQUARE DANCE PUBLICATIONS

There has been a name-change for Vanguard Calendar, which is now known as 31 Squares. It is published by Grant Johnson as a service to square dancers in the mid-New York area and is distributed free thru about 60 clubs.

Carolina Caller is the publication of the Workshop Dance Group of Columbia, S.C. It is an 8½ x 11 sheet, neatly mimeographed, with a color-paper cover. It has a directory of local clubs, lists upcoming events, examines new square dance figures, honors a Couple of the Month and prints club news. The address is 17 Ludwell Rd., Columbia, S.C.

Chattanooga Area Square Dancers Assn. puts out the CASDA Chatter, a legal-size,

mimeographed sheet containing editorials, a club directory and club notes. The address is 1323 Cloverdale Drive, Hixson, Tenn. 37343.

SQUARE AND ROUND DANCE CHOICES

In the round dance listings, Folsom Prison Blues went to the top of the heap for the August Buckeye Poll in Ohio. It was followed by Birth of the Blues, Shenandoah Waltz, Dreamland, Love for the Two of Us, Feelin', Rose of Washington Square, It All Depends on You, Happy Sounds and Pillow Talk.

The Square Dance Platter Parade in Denver, Colo., chose Pistol Packin' Mama, on Lore, Under the Sun on Blue Star and Wreck of the '97 on Bogan as the top-rated singing calls for the week ending August 20.

The B & R Record Dancers rated August releases in the following order: My Love on Red Boot, Freight Train and We're Gonna Get Together on Windsor, Square Dance Season on MacGregor and Going to San Antonio on Long Horn.



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Ernie Kinney

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the A.S.D.W. WHAT IN THE WORLD IS IT?

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The initials ASDW stand for the American Square Dance Workshop, formed more than a dozen years ago with the initial purpose of finding out more about this activity and the folks who enjoy it. As an offshoot, in 1961 a group of thirty two members took off for Europe, and in the ensuing three weeks square danced in a castle in Germany, with the British in London, and in Norway. They had such a ball seeing the world with other square dancers that this travel idea has become a yearly happening. The story is an interesting one and the aims of ASDW can stir up the imagination of any red-blooded square dancer.

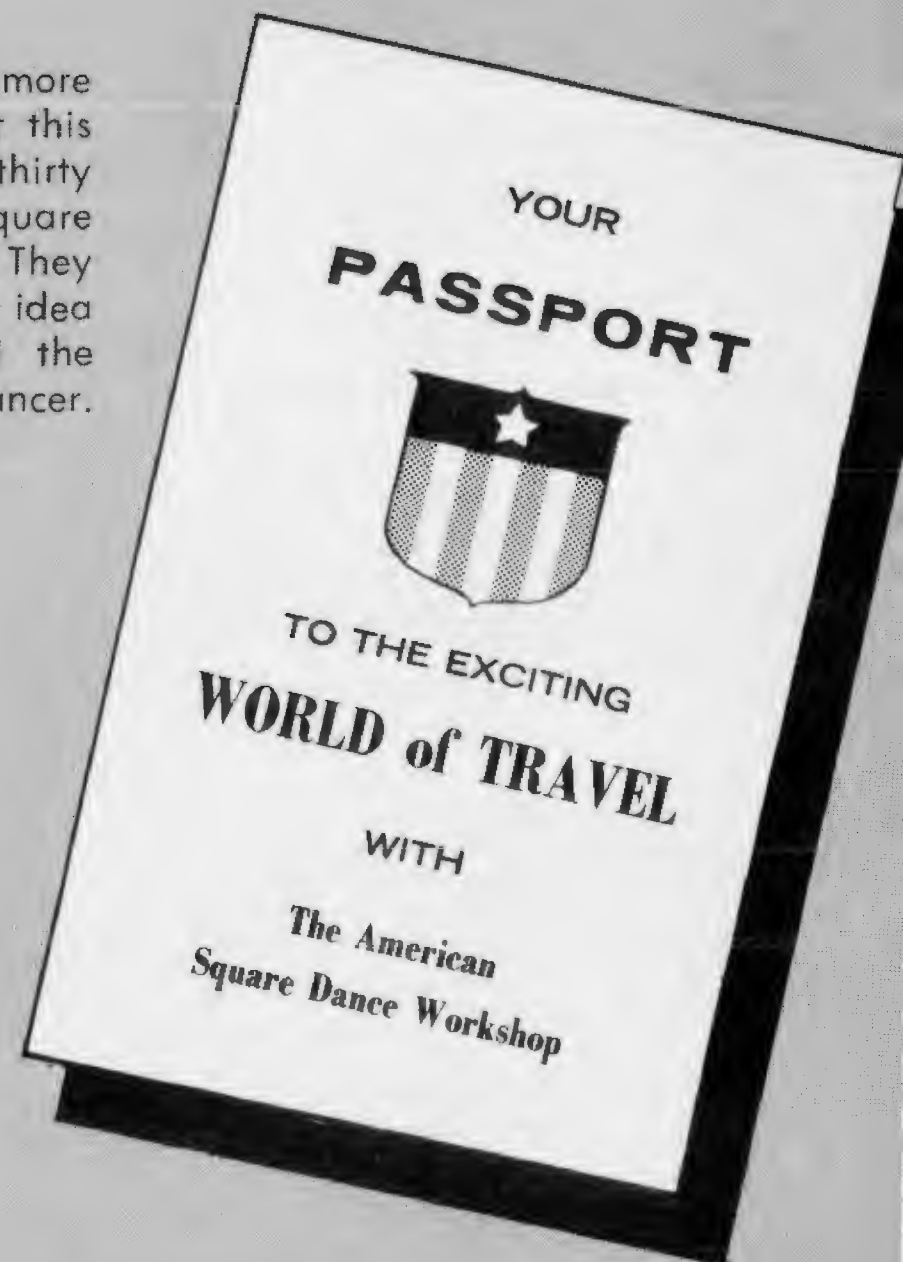
Rather than tell you any more here, why not let us send you this free brochure and, if you request, possibly one of the itineraries of next year's tours.

Some of the Tour Escorts to accompany ASDW tours

the Don Armstrongs
the Al Berrys
the Jack Chaffees
the Bob Dawsons
the Frank Hamiltons
the Jerry Helts
the Earl Johnstons
the Johnny LeClairs
the Jay Orem
the Bob Pages
the Charlies Procters
the Wally Schultz'
the Dave Taylors
the Howard Thorntons
the Bob Van Antwerps

A few of the Countries visited on ASDW tours

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SINGING CALLS

WISH UPON A STAR — Lore 1118

Key: F Tempo: 128 Range: HC
Caller: Jack Cloe LC

Synopsis: (Break) Join hands circle — left allemande corner — come back do sa do — girls star left — turn partner by right — left allemande — do sa do — promenade (Figure) Heads (sides) lead right and circle — make a line — forward and back — pass thru — wheel and deal — centers swing thru — turn thru — swing corner — allemande left new corner — weave the ring — promenade.

Comment: A standard dance to a tune that is danceable and well played. Rating: ☆+

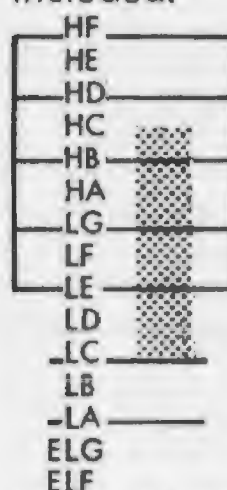
JOHNNY OH POLKA SQUARE — Top 25214

Key: B Flat Tempo: 127 Range: HC
Caller: Dick Leger LC

Synopsis: (Middle Break) Sides face — grand square — reverse — ladies chain across — chain back — promenade (Figure) Polka —

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (★) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

walk four — polka — walk four — polka —
 walk four — polka — walk four — four ladies
 chain — chain home — corner promenade.
Comment: This is in the quadrille style. If your
 dancers can polka (or you can teach them),
 this will be a fun routine. Rating: ☆☆

LUCKY SON OF A GUN — Jay-Bar-Kay 111*
Key: C **Tempo:** 136 **Range:** HC
Caller: Red Bates LC
Synopsis: Complete call printed in Workshop.
Comment: A well played instrumental in 6/8
 time. Tempo is quite fast. If you can find
 time to catch your breath and can walk thru
 a triple allemande for the modern dancer
 you should have a lot of fun with this.
 Rating: ☆☆☆

MAMA TRIED — Kalox 1109
Key: C **Tempo:** 121 **Range:** HC
Caller: Harry Lackey LC
Synopsis: (Break) Circle left — left allemande —
 weave ring — box the gnat — girls star left
 two times — swing — promenade — (Figure)
 One and three (two and four) square thru
 four hands — corner girl right hand star —
 heads (sides) star left in center turn it once
 — same two right and left thru — dive thru —
 star thru — cross trail — swing corner lady —
 promenade.
Comment: Excellent music and an interesting
 dance pattern. Rating: ☆☆☆

SWEET BABY'S ARMS — Red Boot 112
Key: G **Tempo:** 130 **Range:** HE
Caller: Don Williamson LG
Synopsis: (Break) Four ladies promenade —
 box the gnat at home — swing — join hands
 circle left — left allemande — weave ring —

CURRENT BEST SELLERS

Fifty dealers and distributors of Square
 and Round Dance records in key cities
 throughout the United States and Canada
 were canvassed to find out just what rec-
 ords were selling in their individual area.
 The following lists were made up from that
 survey as tabulated in mid-October.

SINGING CALLS

Long Lonesome Highway	Wagon Wheel 309
Cab Driver	Blue Star 1874
Mary Ann	Kalox 1107
New World	Wagon Wheel 209

In The Morning

Freight Train	Windsor 4948
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ROUND DANCES

Heart Beats	Grenn 14135
Cheatin' Heart	Hi-Hat 874
High Society	Hi-Hat 877
A Bit Of Heaven	MacGregor 5013
Shadow Of Your Smile	Grenn 14138

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 F & S WESTERN SHOP
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★ PENNSYLVANIA

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EDDIE'S & BOBBIE'S RECORD SHOP
8724 Tonawanda, Dallas 75217

★ WASHINGTON

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E. 12425 Trent Ave., Spokane 99206

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10400 Renton Ave. So., Seattle 98178

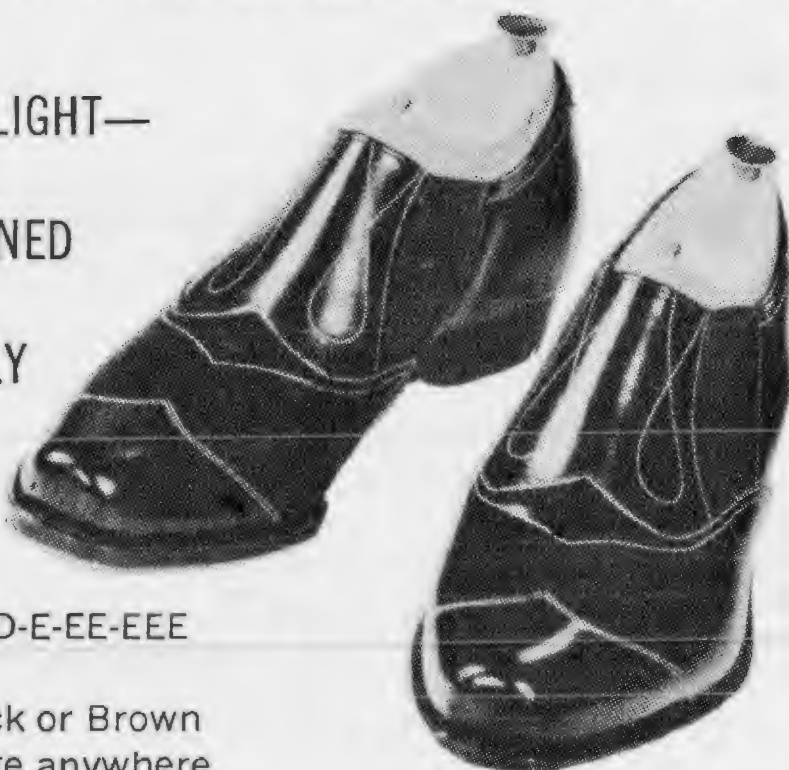
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two — spin the top — right and left thru —
rollaway — star thru — Frontier whirl — swing
corner — promenade her.

Comment: A good tune, well played music and
a standard dance routine. This is recorded
higher than standard and callers with low
voices will have to fake it. Rating: ☆☆

JAVA — Grenn 12121*

Key: F Tempo: 127 Range: HC
LD

Caller: Earl Johnston

Synopsis: Complete call printed in Workshop.

Comment: Well played music and an action
packed close timed dance. This record is
somewhere between a singing call, quadrille,
and a patter call. If you can handle the
words and breath control your dancers will
like this dance. Rating: ☆☆☆+

UNDER THE SUN — Blue Star 1875

Key: F Tempo: 128 Range: HC
LC

Caller: Dick Bayer

Synopsis: (Break) Four ladies chain — turn girl
rollaway — circle left — four ladies rollaway
— circle left — allemande left — weave ring —
do sa do — promenade (Figure) Heads square
thru four hands — corner do sa do — star
thru — right and left thru — turn partner —
ladies lead to dixie style ocean wave — girls
circulate — boys trade — allemande left —
grand right and left — partner promenade.

Comment: Danceable music and a standard
and smooth dance routine. Rating: ☆☆☆

POCKET FULL OF DREAMS—Swinging Sq. 2353

Key: E Flat Tempo: 127 Range: HB
LB

Caller: Gene Pearson

Synopsis: (Break) Four ladies chain three
quarters — rollaway — circle left — allemande
left — allemande thar — right and left and
star — men back up right hand star — slip
the clutch — skip one girl — left allemande —
do sa do partner — promenade — (Figure)
Head two square thru four hands — do sa do
corner — swing thru — boys trade again —



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box the gnat — right and left thru — dive thru — square thru three quarters — swing corner — promenade.

Comment: A standard tune, danceable music and a busy dance. Rating: ☆☆

CANADIAN PACIFIC — Top 25213

Key: F **Tempo:** 128 **Range:** HC

Caller: Ed Fraidenburg **LC**

Synopsis: (Break) Circle left — allemande left — do sa do own — men star left — turn partner by the right — left allemande — promenade (Figure) One and three (two and four) square thru four hands — corner do sa do — everybody circulate — do sa do — spin chain thru across — girls circulate — swing — promenade — swing.

Comment: Adequate tune and music and a standard dance routine. Rating: ☆+

LET THE REST OF THE WORLD GO BY —

Rockin' A 1348

Key: E Flat **Tempo:** 121 **Range:** HB

Caller: Paul Childers **LB**

Synopsis: (Break) Walk around corner — turn partner left hand — men star right once around — allemande corner — do sa do home — join hands circle left — allemande left corner — weave ring — promenade (Figure) Heads (sides) square thru four hands — right hand star with outside two — same two right and left thru — turn the girl — rollaway — turn thru — left allemande — promenade.

Comment: A smooth instrumental at a slow tempo. Dance is standard and active. Rating: ☆☆

MY LOVE — Red Boot 111

Key: C Sharp **Tempo:** 123 **Range:** HC

Caller: Ted Frye **LC**

Synopsis: (Break) Circle left — left allemande — do sa do — four ladies promenade once inside — box the gnat — right and left grand — do sa do — left allemande corner — promenade (Figure) Heads (sides) pass thru — cloverleaf — sides pass thru — spin chain thru — boys run right — couples circulate — wheel and deal — dive thru — square thru three quarters — swing corner — promenade.

Comment: Well played music and a danceable pattern. Rating: ☆☆

WRECK OF THE 97 — Bogan 1230

Key: B Flat **Tempo:** 129 **Range:** HC

Caller: Keith Thomsen **LB**

Synthesis: (Break) Four ladies grand chain across — join hands circle left — allemande left — allemande thar — make star — men back up — shoot star — turn thru — left allemande — go home — do sa do — promenade (Figure) Heads promenade half-way — lead to right — circle four — tag the line — turn in one quarter — slide thru — square thru three quarters — allemande left — go home — do sa do — swing corner —

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promenade.

Comment: A tune that has been successfully used several times. A driving instrumental and a contemporary dance pattern.

Rating: ☆☆

I'M IN LOVE WITH YOU — Hi-Hat 396*

Key: B Flat Tempo: 128 Range: HC
Caller: Roger Morris LB

Synopsis: Complete call printed in Workshop.

Comment: A tune used about eight years ago under the title "Linda Sue." Excellent music and an interesting dance pattern.

Rating: ☆☆☆

I'LL NEVER FALL IN LOVE AGAIN —

Jay-Bar-Kay 112

Key: E Flat Tempo: 127 Range: HC

Caller: Kip Garvey LC

Synopsis: (Break) Four ladies chain — rollaway — join hands circle left — rollaway — weave ring — do sa do — promenade (Figure) Heads (sides) lead right circle half — dive thru — pass thru — right and left thru — slide thru — spin the top — turn thru — corner swing — promenade.

Comment: An interesting instrumental and dance using a currently very popular melody.

Rating: ☆☆☆

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ABOUT THIS FEATURE

The records reviewed on these pages are handled in as fair a manner as is possible. The comments are the views of one person and the same reviewer handles this feature month after month. Therefore, it is possible over a period of time to compare your own reactions to any given record with those of the reviewer and perhaps develop a method of interpreting his comments to your own greatest benefit. You may discover that records invariably graded two stars are, in your opinion, the best. On the other hand you may discover that those rating three stars are simply not the ones you can use. The element of consistency is what you will be able to depend upon and for that reason this column may prove helpful to you. The current best sellers list reflects the accurate results of a poll made of a number of different dealers and distributors. Although we attempt to compensate for the size of the various dealers and distributors submitting their "votes," it should be noted that at best any poll of this nature has its inadequacies. Occasionally deadlines will preclude the tabulating of a new release which in another month or so may show up as a delayed "hit."

OUR LITTLE RANCH HOUSE — Blue Star 1876*
Key: C Tempo: 128 Range: HC
Caller: Bill Saunders LC
Synopsis: Complete call printed in Workshop.
Comment: A smooth flowing dance with well played music. Rating: ☆☆☆

PISTOL PACKIN' MAMA — Lore 1119
Key: F Tempo: 127 Range: HG
Caller: Dick Duckman LC
Synopsis: (Break) Do sa do corner — see saw partner — join hands circle left — allemande left corner — grand right and left — meet partner box the gnat — pull by — U turn back

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— swing — left allemande — promenade (Figure) Head couples square thru four hands — corner lady do sa do — swing thru — spin the top — slide thru — swing corner — allemande left new corner — partner do sa do — promenade.

Comment: An old standard tune that is repetitive. Music is well played and dance patterns are quite busy.

Rating: ☆☆

LEADERSHIP CONFERENCE IN CANADA

The Third Annual Leadership Conference will be held in Ottawa at the RA Centre on Nov. 7-8. These Conferences are directed toward the development of leadership qualities in callers and dancers who are dedicated to the building of a strong square dance activity.

Algonquin College, in Ottawa, is taking an active role in planning these Conferences. Session leaders will be drawn from the faculty of the College. In addition, caller leader Earl Johnston of Connecticut will be an important part of the staff.

Further information may be obtained from Angus McMorran, 1463 Grace St., Ottawa 8, Ont., Canada—telephone (613) 733-5535.

ARIZONA DANCES

Guest callers for the Holiday Village in Mesa, Ariz., begin with Mike Santo on Nov. 1, go on with Dave Walker on Nov. 15, Gary Shoemaker on Nov. 29, Don Franklin on Dec. 13 and Bob Page on Dec. 27. The club dances regularly on Friday nights with Chuck Meyers calling.

THE CALLER'S WIFE

Bob Hurt of Fort Worth, Texas, writes in the North Texas Assn. Promenade magazine, "Now for a word about the gals behind the scene, our wives. There is one thing that has been instilled in me since our very first square dance lesson. Square dancing is a couple

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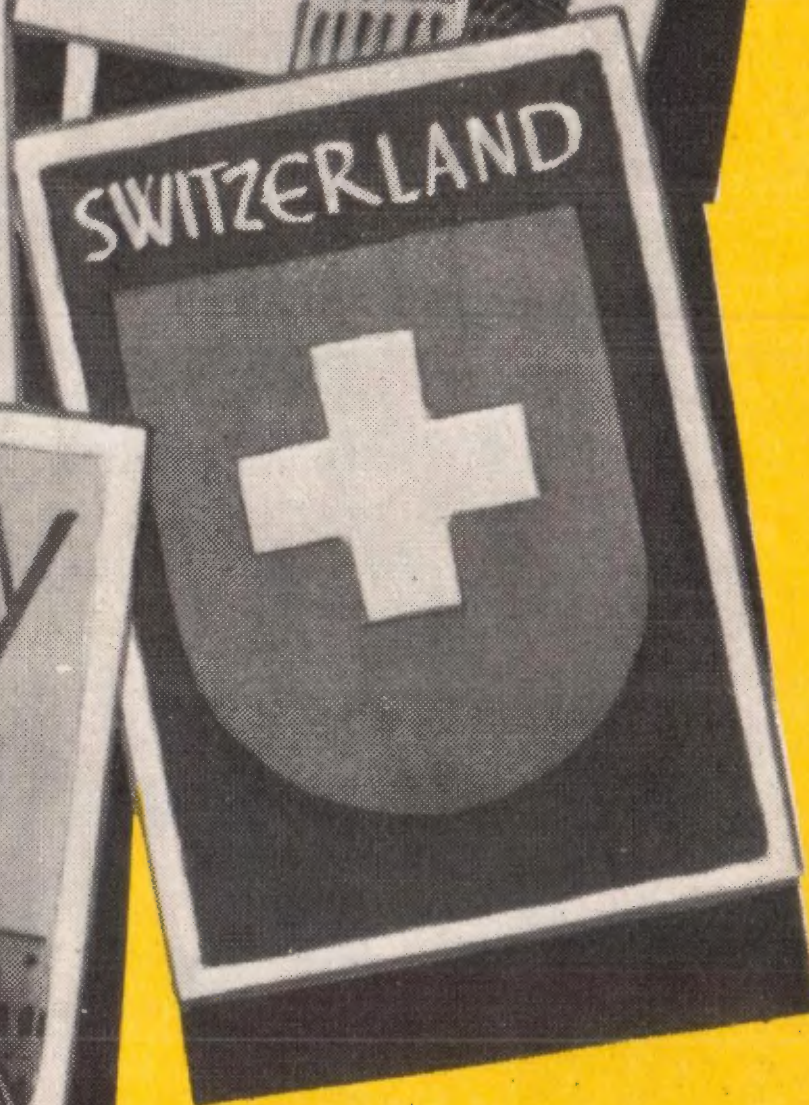
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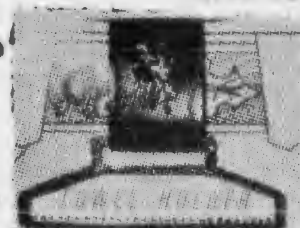


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activity. We have served in many positions of club activities and always as a couple. A caller may be reasonably successful without the help of his wife but he will probably be more successful with intelligent assistance from her. If my wife, Liz, decided she was thru with square dancing, I am afraid I wouldn't last long without her. There would be an emptiness created that would take all the enjoyment out of calling for me. I'd be lost without her. She has her responsibilities as part of the team, just as I have mine."

"If a caller's wife is willing to assume this role of assistance and to accept the fact that she will not, perhaps, get the recognition that she really deserves, she can fulfill an important function. When you stop to think about it, your wife is a pretty important asset to you as a caller and a square dance leader."

DESERT DANCING

Palm Springs Circle "O" Club commenced dancing on Saturday nights on Oct. 3 at the Pavilion in Palm Springs, Calif., with Osa Mathews calling. This will be the 16th year

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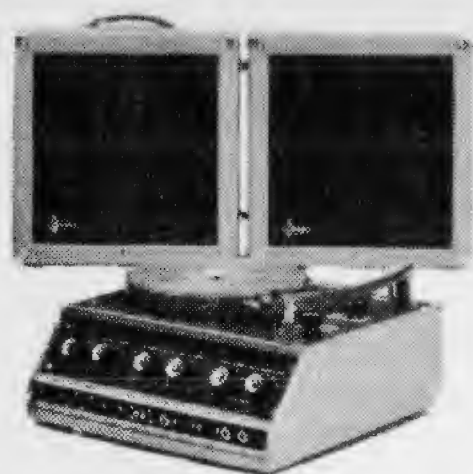
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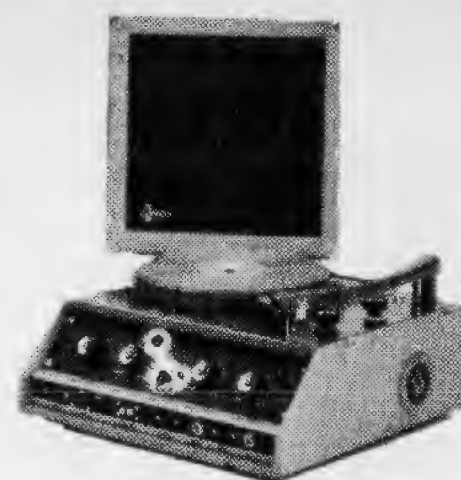
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for Osa to call under the City Recreation Dept. A special dance was held on Oct. 4 with guest caller Bob Van Antwerp. On Oct. 17 the guest caller was Bob Ballou. Square dancers visiting the desert spa are invited to dance with the group while in the area.

LEARNING TAKES TIME

(continued from page 35)

I am sure that we share the desire to see larger and more numerous square dance classes, intermediate clubs, workshops, and advanced or challenge clubs. With this common goal in

mind, please read on and keep an open mind toward building *all* phases of our great activity.

Stop to think what chance you and I would have in a cha-cha dance class if the dance instructor of our beginning cha-cha class gave us two or three lessons and proudly proclaimed "Now, we are going to really roll. We are skipping the rest of this baby stuff that you'll never use. We're skipping the intermediate cha-cha. We are going into advanced cha-cha. If you get it, you get it! If you don't, you don't!" Unfortunately, I have heard callers say this

THE OTHER SIDE OF THE MIKE

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 Square Dance Calling by Bill Peters

The first really complete guidebook
 and home-study training manual
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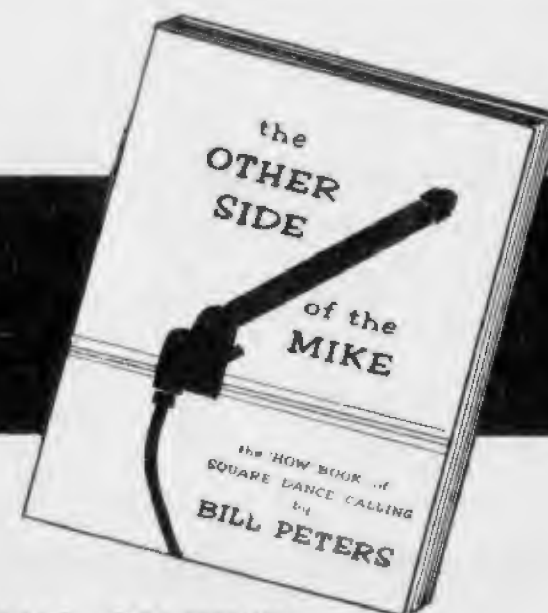
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"A WORLD OF
OUR OWN"

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MORT
SIMPSON

about their square dance classes. What is ironic is that many callers are teaching today at a rate faster than they themselves could have learned. I know of no other classes (dance or otherwise), where the instructor advocates the omission of the basic skills and an immediate acceleration to the end (which, many times, becomes the end for some people, much faster than the caller anticipated). As a result, I consistently call in areas where the dancers can execute the mechanics of a Tea Cup Chain or a Spin Chain

Thru (this is not to be confused with dancing either one of these beautiful basics), but cannot successfully do the Grand Square or Alamo Style—or would you believe—Do-Sa-Do? I will explain this more completely later.

A Gradual Process

This problem of teaching too much, too fast, has taken so many years to develop that it has gone relatively unnoticed until a few years ago. When we added two or three new terms to our square dance language, this didn't necessitate a lengthening of the course, but in fifteen



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years it has more than doubled the vocabulary of square dancing. It is regrettable that it will not be solved as easily as just admitting to ourselves that we have much more to teach; therefore, we need much more time. Another enigma unique to our activity appears on the horizon. Who would be so stubborn or short-sighted as to resist the obvious remedy for our ills? *The caller!*

"The Club Needs Them"

Callers have steadfastly defended their reasons for not increasing the number of class nights. The largest singular reason I have found is, "The club needs them." I believe a more accurate statement is that the club needs their money. No matter how you try to sugar-coat it, dancers of long standing, who have mastered their basics, do not enjoy dancing with people who have been crammed into clubs before they are ready, and I don't blame them—because I don't either. Make no mistake about that last statement—I *DID NOT SAY I DON'T LIKE BEGINNERS*. When we hire an excellent caller for our club, we want an excellent evening of dancing. It is criminal to invite people who are not ready. I love beginners. I am not cruel to them. I do not invite them to places and take their money under false pretenses, places where they are pushed around, shoved into stupidity, and break down squares. This is fun? They end up in the back of the halls all over this glorious country for three reasons.

1. They do not want the caller to see their mistakes.
2. They do not want the dancers to see their mistakes.

(please turn to page 90)

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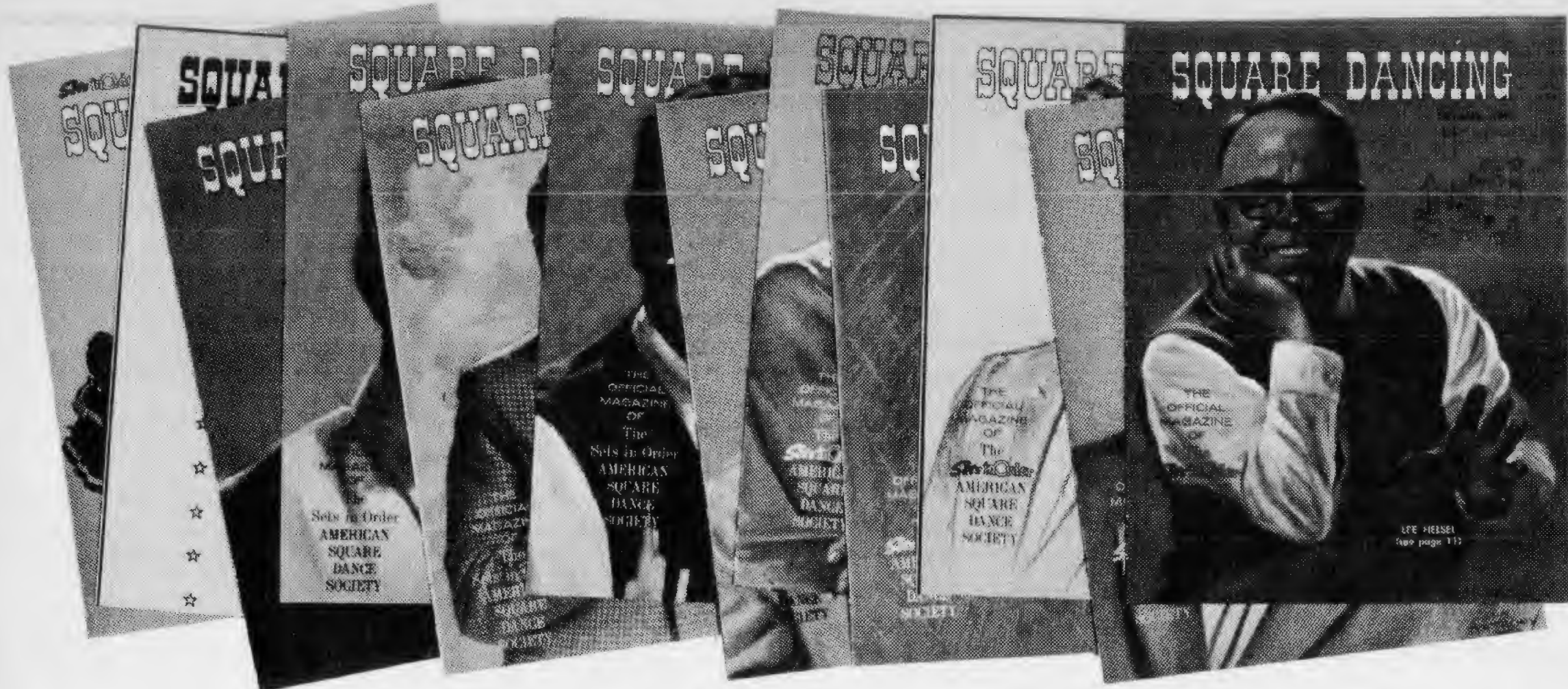
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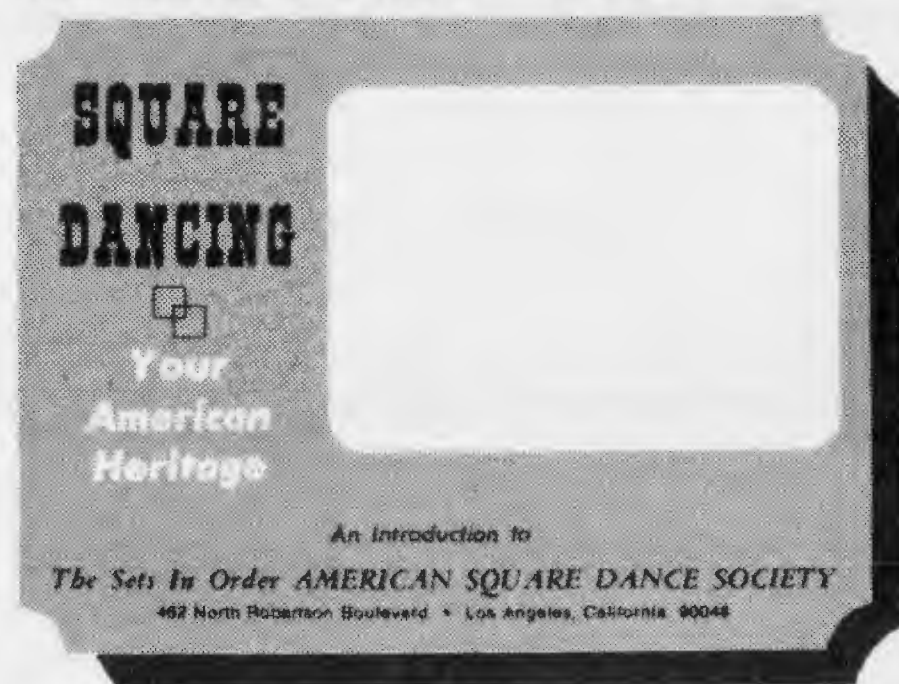
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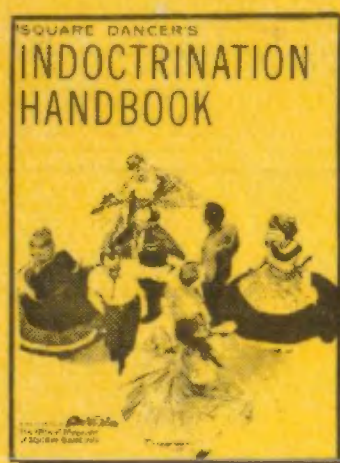


Present readers of SQUARE DANCING (Sets in Order) are and always have been the best possible boosters when it comes to getting new members. Most folks who receive SQUARE DANCING each month first learned about the magazine from a friend. Perhaps a fellow club member loaned them a copy and this led to a subscription. Over the years callers wishing to introduce the magazine to class members or a club officer wanting others in the club to know about the magazine have requested and been sent sample copies — free of charge. Last year, when Sets in Order became the Sets in Order American Square Dance Society, we felt that a single sample copy failed to tell the whole story. As a result we have produced what we feel is a rather comprehensive brochure that tells about the magazine, the Society and its goals and the advantages of membership. These attractive leaflets are free of charge and will be sent to individuals or groups for distribution to members. Please specify the quantity needed (one per couple should do the trick) and allow sufficient time for handling. And . . . thank you for your interest and help.

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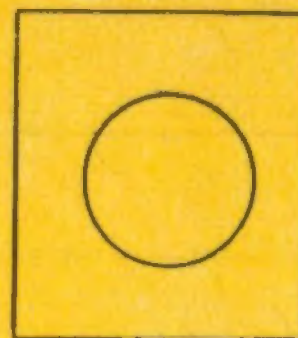
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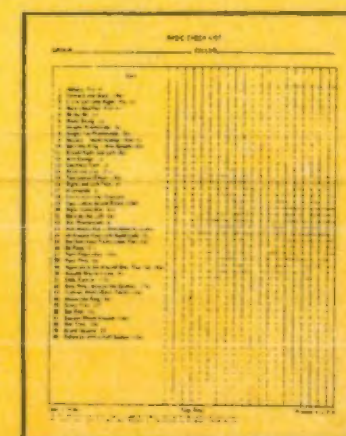


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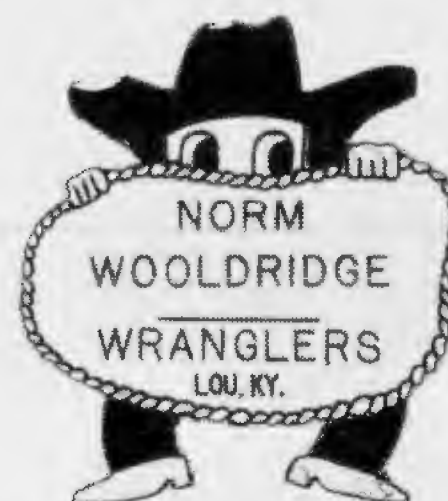


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3. Fewer people see them leave before the dance is over.

We have kidded ourselves for years that we can mix beginners and experienced dancers. That theory makes as much sense as Arnold Palmer enjoying a golf match with me as much as he does with Gary Player or Jack Nicklaus. If the experienced dancer enjoys dancing with beginners, let him show it by joining their class for an enjoyable evening of dancing without confusion.

Three End Results

There are three, and only three, end results to a club that continually brings in dancers who are not ready.

1. The experienced dancers say, "Here they come again—I have had it," and they quit the club.

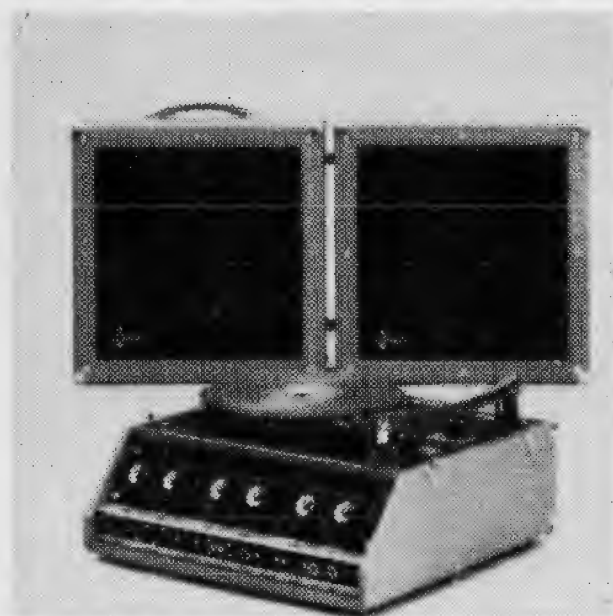
2. The inexperienced dancers can't keep up, and they quit.

3. They both quit.

The final proof: year after year some callers have debated with me, and have argued that I just don't understand. They must hurry the beginners' class and rush the people into the club because the treasury is in trouble. To which I answered, "How is your treasury now?" "Well, it's still in financial trouble." "Has it ever worked in the past?" "Well, no, but if I could ever get the club dancers to be more . . ."

At this point, I give up. Some people thrive on failure. There is nothing complicated about what I am saying. All I am saying is, never invite your class to the club until they are

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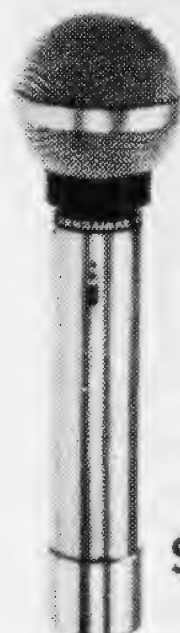


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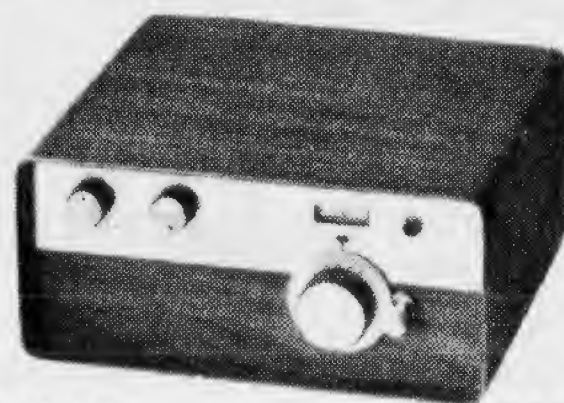
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capable of dancing as well as the club members. Who would argue that? Callers! At this point the argument changes its focal point because most callers know that it is like arguing against motherhood to challenge such an obviously logical line of thinking, so the blame usually shifts. It goes something like this.

"Well, I agree, BUT it isn't me! No Sir! It is the class. They are always bugging me; when can I join the club?"

"Honest, I could never keep them together any longer than sixteen weeks." Hogwash!

I'll bet I could find 90% of any class invited that is invited to the club too soon. First, I would check the back of the hall. There, I am sure that I would find all of those people who don't want to stay together—together. I think I could spot practically all of them by their nervousness, apprehensiveness, and outright clumsiness (all because they are so glad to be there, I am sure). They have a tendency to sit out quite a bit, leave early, or do not show up at all. Unusual behavior for people who are so eager to be there.

Need for Flexibility

How many lessons does it take to teach a class to square dance today? Many people have tried to answer this in the form of lesson plans or courses. These are fine for guides but, unfortunately, many inexperienced callers feel compelled to accomplish everything suggested on every given night. The fallacy in this thinking is that most teaching courses give too little time to review and inadvertently operate on two basic assumptions.

1. No one ever forgets.
2. No one is ever absent.

I don't think I need to comment on either one.

My approach to teaching a square dance class was greatly influenced and subsequently changed by Bob Osgood's article in the March, 1965 edition of *Sets in Order*, entitled "More Thoughts on Beginners." Read it, then use it. It works.

MAXHIMER LEAVES MACGREGOR

Ralph Maxhimer, veteran caller and round dance teacher from the Southern California area, who has been associated with Mac Gregor Records for the past several months has been forced to bow out due to ill health.



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Ralph extends his thanks to C. P. MacGregor Company and best wishes to his successor, Mr. Art Miller of Anaheim, California.

BOB DUBREE SAYS THANKS

The Knoxville Square Dance Association held a benefit dance for Bob and Dot Dubree recently. The Dubrees wish to express their thanks to KSDA, the callers and participating dancers for their help, thoughtfulness and many acts of kindness during Dot's illness. Most especially, Dot extends her thanks and appreciation for the many cards, letters and

flowers she received during her hospital stay. Bob has had to curtail his calling activities for the past few months but it is his hope that he may have the opportunity to repay the many kindnesses in the future.

EDITH MAY PARKER

Word has just reached us of the passing of Mrs. Edith May Parker, square dancer and long-time resident of Wenatchee, Washington. Square dancing has lost an active supporter and she will be greatly missed by her husband, Loren, her family and many friends.

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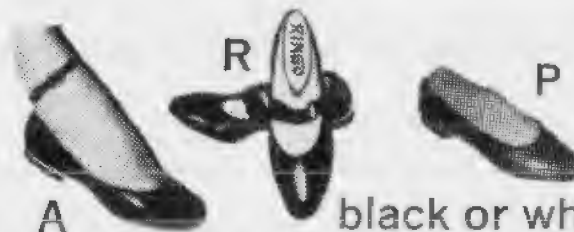


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fashion feature



NOTE: This feature which each month supplies an up-to-the-minute coverage of square dance costumes suitable for various dance events and seasons of the year utilizes dancer models in the Southern California area. A staff photographer and local studio make it possible for this to be a regular feature.

Dacron voile in a surge of brilliant colors makes this two-piece dress for Shirley Johnson. Colors are chartreuse, pink, violet and turquoise, vibrant but blending. The straight sleeve has a ruffle at the bottom but the dress needs no trim at all. Shirley wears silver and turquoise Indian jewelry with costume.

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